MAY

VOGUE

60c

The great make-up misunderstanding

All you need to know about summer fashions



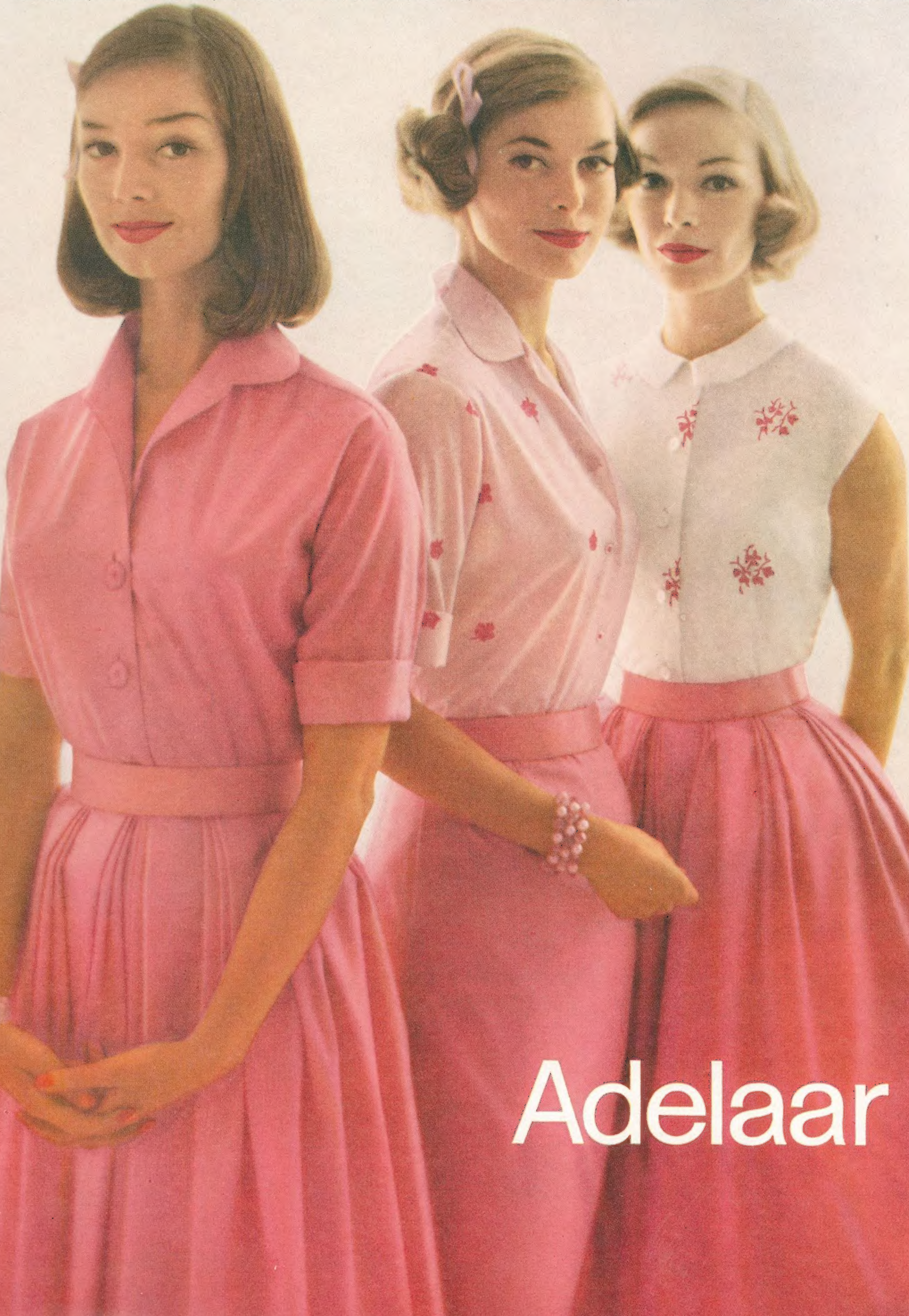
ADVANCE RETAIL TRADE SUPPLEMENT

Opposite page 24

Americanized bikinis: who can wear them—and where

THE PRETTIEST SIGHT UNDER THE SUN IN ADELAAR'S DACRON* AND COTTON SEPARATES! Fashion's beloved shirtwaist look in three variations of this classic theme. The blouses, each $8.00.** The skirts, each $8.00.** Match or blend the colors to please. Just Pink/Shocking, Sprig O'Mint/Sage, Powder Blue/Tahitian Blue, String Beige/Cafe au Lait, Hay Maize/Sun Gold, New Lilac/Deep Purple, Black/Black, White/Black. At fine stores listed or write Adelaar, 525 Seventh Ave., New York 18.

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Diamond blossom with sprays of marquise diamonds.

Fringed shastas centered with sapphires.

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NEW YORK

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4 Place du Palais Bourbon, Paris 7
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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone — LExington 2-7500

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I. S. V.-PATCÉVITCH Publisher

MAY, 1959

COVER

To be taken with grains of salt and sand:
this look—sleek, fresh-faced, tawny—
your own at its best. Hair is
smoothed back from the face into a chignon.
Make-up makes the difference between a
natural and a naturally-beautiful face.
And, to wear with the kind of satiny
sun tan that's sure fashion this
summer, there's this breezy white
piqué dress for sun and after-sun.
Dress, by Harvey Berin. About $90.
Saks Fifth Avenue; Woodward & Lothrop;
Harzfeld's; Neiman-Marcus.



WILLIAM BELL

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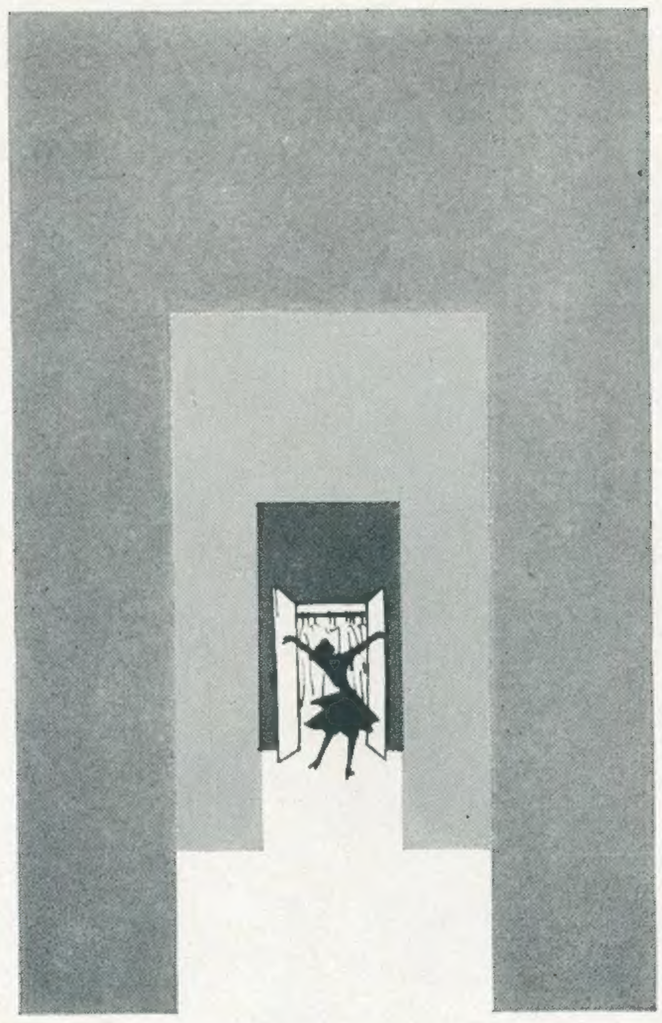
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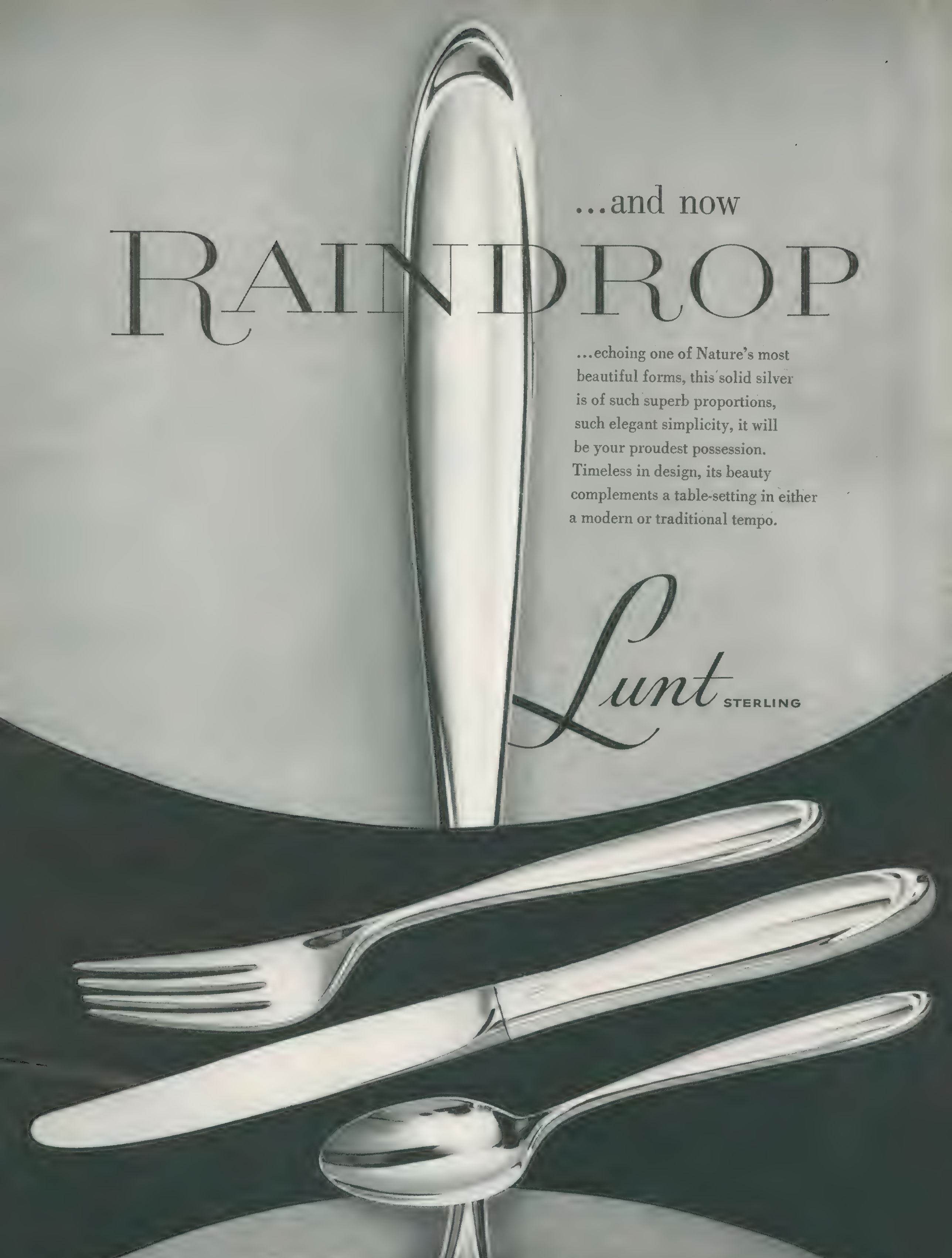
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VOGUE /idea Sheet

Beauty and fashion ideas from May VOGUE—to use in your newspaper advertisements and displays.

BEAUTY:

"The great make-up misunderstanding"

The great misunderstanding: that a natural look and the almost total absence of make-up mean the same beguiling thing. They don't. Vogue defines make-up as the difference between a natural and a naturally-beautiful look . . . and tells how to achieve that naturally-beautiful look with shimmering foundations; the 14-carat brown eye, new light-filled lipstick and nail enamel colours, new cleansers, new hair colours and coiffures.

(On the cover, on pages 110-121)

"Sun savoir-faire"

New techniques in sun-tanning: how pale skins take to bronze; what's with freckles; how to stop sun-aging; the new anti-peel program.

(Pages 110, 170, 64)

FASHION:

"All you need to know about summer fashions"

"New beige looks by day" . . . dresses, dresses with jackets.

(Pages 98-101)

White chic: in suits, dresses, white-collared evening dresses.

(On the cover, on pages 102-107)

"The new American beach life"

Less bathing suit's the idea—even maillots are pared down.

Two-piece suits are back: in sun colours, in prints.

(Pages 146-151)

FASHIONS IN LIVING: Two houses—country and town.

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES, 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
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VOGUE, MAY, 1959, VOL. 133, NO. 9

May Vogue's

BEAUTY AND FASHION QUOTES...

to incorporate in your newspaper advertisements and window displays.

VOGUE SAYS: "Make-up—for the natural look"

"New make-up—compounded with shimmer"
"The 14-carat brown eye"
"Platinumizing—lipstick glints"
"New nail enamel—fortified with light"
"New cleansers—great lightness, demon energy"
"Pep wash for the skin"
"Blonder blond—in hair colour"
"Deep waves—under proper management"
"All-of-a-length hair—for day"
"Rounded coiffure—for evening"

VOGUE SAYS: "Silky, low-fi sun tan"

VOGUE SAYS: "Black is back, beige is great; white is simply socko"

"Travelling beige"
"Natural-est beige"
"Vanilla beige"
"White dress—for sun and after sun"
"White—the new summer suit"
"White—city dress chic"
"Black dress—undistracted smartness"
"Jacket coverage—for city days"

VOGUE SAYS: "Bathing suit news—more sun tan showing"

"Two-piece suits—in sun colours"
"Americanized bikini"
"The tunic beach coat"
"Summer dressing—backs to the sun"

Your release date: April 30





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Racy food

Two Kentucky Derby menus and eleven recipes

EDITOR'S NOTE: *This article is based on the findings of two cookbook authors, Marion W. Flexner and Mary Frost Mabon. Both are good cooks, recipe detectives, and Derby fans.*

Colts eat oats and people eat well in Louisville, Kentucky, at Derby time. The sure bet here is the enthusiasm of the hospitality, the abundance of good food that precedes and postscripts visits to the track. The different party settings all have one thing in common: the magic of a Kentucky May. It combines the best of spring and summer. Daffodils and tulips bloom in Louisville gardens alongside geraniums, roses, and daisies.

The Elbert Gary Sutcliffes decorate with magnolias and carnations, the Barry Binghams with hundreds of pots of pink geraniums. George Headley places an arrangement of lilies on a marble column behind the small orchestra that plays for the guests at "La Belle Farm" near Lexington.

Many of the flowers become involved with horses—wooden, wire, ceramic, and merry-go-round. At the Bond family house the Derby table centrepiece is a chicken-wire animal filled with white narcissus and penned in by dark red geraniums. (When the Bonds's guests return from Churchill Downs, they're greeted in the living room by a large *marmite* pot of strong, energizing bouillon.) In the Italian garden of the George Danforth Caldwells two ancient carrousel horses celebrate the Derby with garlands of red roses round their necks, red bows on their tails.

Even at parties for over three hundred people, the food is still home-cooked by the house servants, with helpers called in. When staffs are small or non-existent, hostesses recruit free-lance cooks and club waiters. Very few parties are "catered."

On most of the menus, the state's prize dark mahogany Kentucky ham (more flavourful, Kentuckians say, and less salty-dry than Virginia ham) has an important place. Turkey and chicken are usually included, one way or another. So are crabmeat, or sweetbreads, with mushrooms and cream; country sausage, bacon, and beef tenderloin, asparagus, Bibb lettuce (this originated in Frankfort, Kentucky), and strawberries from neighbouring farms. Among other standards: beaten biscuits, corncakes, corn dodgers, spoon bread, hominy, and hoe cake. Every hostess has her own variation of the traditional Derby spread; some have developed their own specialties. For instance, the Viennese pastries of the William Reynolds' Austrian cook, the Creole dishes served by Mrs. Lawrence Jones II, the canapés of thin sliced bread, rolled with minced wild Kentucky onion and homemade mayonnaise at the Wilson Wyatts'.

There are pre-Derby breakfasts and night-before-Derby julep parties, "catch your breath" parties right after the race is run, "spend the afternoon and watch it on TV" parties. The Patrick Calhouns' Friday afternoon julep get-together is given outdoors at their Cardinal Ridge farm for about two hundred guests. Against a backdrop of bluegrass and the Ohio River, they serve, simply, the best bourbon, hams cured in the Calhoun smokehouse, beaten biscuit, and thin cucumber sandwiches.

What is known as the "Derby Breakfast" is actually a hearty brunch before the races on the big day, Saturday. Here is the menu of the breakfast the Barry Binghams give every year at "Melcombe," their Edwardian house near Louisville.

DERBY BREAKFAST AT THE BARRY BINGHAMS'

A buffet for 150 to 200 people, served at small pink-dressed tables on the lawn.

SOUTHERN TURKEY HASH*
CORNCAKES WITH LACY EDGES*
PITCHERS OF MELTED BUTTER AND SYRUPS
KENTUCKY BACON
FRIED TOMATOES (GREEN AND RED)
STRAWBERRIES
with clotted cream
BLACK COFFEE

FRIDAY DINNER AT THE GEORGE BICKELS'

At "Landaway," the Bickels' Georgian house, the drinks are served on a terrace surrounded by flower and herb gardens. Then guests are seated in the dining room for a formal dinner. This one, for fourteen people.

CREAM OF ALMOND SOUP
ladled by the hostess from a silver tureen
LOBSTER TAILS
broiled in sauterne
NEW POTATOES
with parsley butter
FRENCH BEANS
with horse-radish and mustard sauce
BIBB LETTUCE SALAD
with balls of sharp cheese and herb dressing
HOT APRICOT SOUFFLÉ*
with orange sauce
COFFEE

The asterisk indicates dishes for which recipes are given in full. These three plus eight other outstanding Kentucky recipes follow.

From Mrs. Barry Bingham

SOUTHERN TURKEY HASH

For eight

Cordie, the Bingham cook, makes this mainstay of their Derby Breakfasts by instinct and tradition rather than by measurement. Here is an approximate reconstruction:

3 cups white meat of cooked turkey, cut in strips or diced
1 cup dark meat of cooked turkey, cut in strips or diced
2 medium-sized yellow onions, sliced thinly
2 large outside stalks celery, sliced thinly
Turkey broth (chicken broth can substitute)
Cornstarch
Kitchen Bouquet or strong coffee to colour
Butter
Salt and pepper

Cook onion and celery in very little water, adding 4 tablespoons of butter, and allowing to cook down, but not brown. Place cut-up turkey meat in roomy heavy pan, covering with broth and mixing well. Cover, heat, boil gently for twenty minutes. Then add the cooked onion-celery mixture, also Kitchen Bouquet or coffee to give a good colour. Salt and pepper to taste. Thicken very slightly with cornstarch dissolved in a little cold water. Add a little more butter. The finished product should be runny, flavourous, not greasy, although there should be a few "frogs' eyes" of melted butter showing. Bring very hot to buffet table. When serving, spoon hash on top of corncakes.

From Mrs. Barry Bingham

KENTUCKY CORNCAKES WITH LACY EDGES

For six

These are actually pancakes with tender centres and crisp paper-thin edges. On Derby Day three women in the Binghams' kitchen do nothing but mix and fry the cakes, as they must be served immediately and piping hot.

1 cup unsifted white water-ground

(Continued on page 30)


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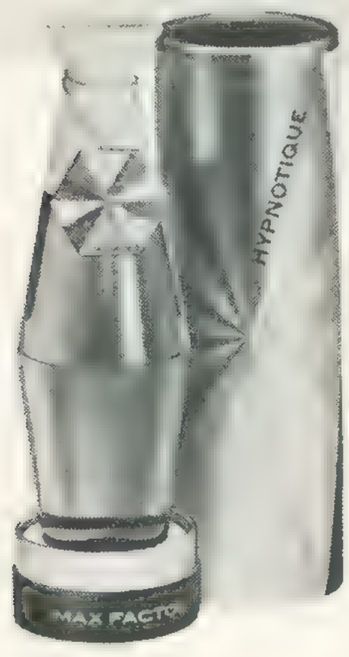


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RACY FOOD

(Continued from page 26)

corn meal
½ teaspoon soda
½ teaspoon salt
1 egg
1¼ cup rich buttermilk or cultured milk
Lard to fry cakes

Mix all ingredients, except lard, in a bowl, beating with wooden spoon till well blended (the thin batter should be smooth and free from lumps). Use a large heavy iron skillet to fry cakes. Allow a tablespoon of batter for each cake, and a tablespoon of lard for each batch of four to five cakes. The procedure is as follows: Heat a tablespoon of lard in skillet. When hot and smoking, drop a tablespoon of batter into the skillet, letting it fall from a height so it spatters. Repeat with subsequent cakes, leaving spaces between them as they spread. After cakes brown on bottom, flip over with pancake-turner to brown other side. Serve with pitchers of melted butter and either syrup, molasses, sorghum, or honey.

From Mrs. Patrick Calhoun

HOE CAKES

Makes fourteen small cakes

1 cup water-ground corn meal
½ teaspoon salt
1 cup rapidly boiling water
1 tablespoon butter

Mix corn meal and salt. Add, stirring, the boiling water. Mix well. Shape into balls by tablespoonfuls, and flatten with the hand. Melt butter in skillet, and when very hot, but not smoking, brown the corncakes on both sides. They should be crisp on the outside, soft inside, and served hot.

From Mrs. Charles E. Stoll

GRANDMOTHER'S SPOON BREAD

For six

2 eggs
½ cup water-ground corn meal
3 tablespoons cooked rice
2 cups milk
Salt to taste
Butter to grease baking dish

Beat the egg yolks well; add corn meal and rice; stir in milk slowly, and salt; lastly, fold in well-beaten egg whites. Pour into a well-buttered casserole or baking dish, and bake twenty to twenty-five minutes in a 375° oven.

From Mrs. Harold P. Johnson

STEAK PIE

For six

MEAT FILLING:

Sirloin steak, cut 2¼" thick
(Buy enough to make a two-pound weight of lean meat after all fat and bone are removed.)
Bay leaves, rosemary, Accent
1 large onion
2 tablespoons butter
2 tablespoons olive oil
Flour, salt, pepper

Sprinkle steak lightly with Accent, crushed bay leaves, and rosemary. Put in a large thick skillet, cover with a tight-fitting lid, and cook slowly without grease till meat browns. Remove steak from pan, and when cool enough to handle, cut in two-inch cubes. Return to skillet and add broth or water to nearly cover meat. (Broth makes a richer pie.) Mince the onion very fine, put in heavy cold pan adding olive oil and butter; cook slowly till brown, stirring often. Add 2 cups of water to this and boil for five minutes, then pour into the skillet with meat pieces and broth. Mix 1½ tablespoons flour into a paste with a little cold water, then dissolve in hot broth, and add to meat mixture. Add also small amount of pepper. Now simmer meat mixture slowly over low heat, uncovered, until meat is tender and sauce reduced. This may take from a half to one hour, depending on the quality of the meat. Correct the seasoning.

CRUST FOR STEAK PIE:

2 heaping cups flour
2 tablespoons shortening
1 teaspoon salt, pinch of sugar
½ teaspoon lemon juice
Pinch of baking powder

Add enough water to above ingredients to make a consistency that can be rolled very thin. Line a casserole dish with some of the thin rolled pastry, and bake in oven until light brown. Cut the rest of the thin pastry into circles with a round cookie cutter, and bake these on a buttered cookie sheet. When ready to serve, pour hot meat filling into crust-lined casserole, and arrange the pastry circles on top.

From Mrs. Lewis Kaye

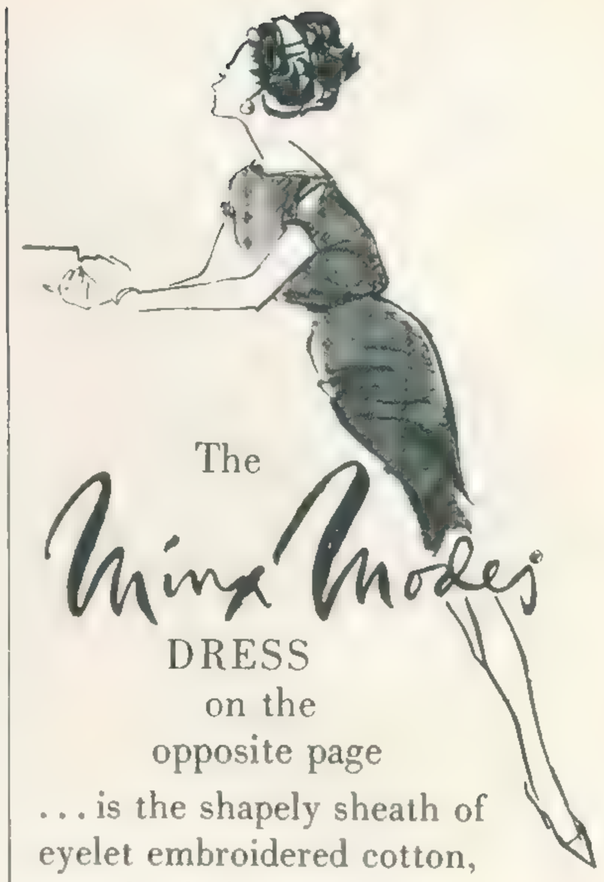
GLAZED CHATEAUBRIAND IN ASPIC

Makes forty to fifty thin slices

8 to 10 lb. beef tenderloin (whole)
Port wine
Pitted tenderized dried prunes
Aspic
Garlic, salt, pepper
Gelatin

Soak tenderloin in port wine for several hours. Using a large skewer, drill a hole about an inch in diameter the entire length of the tenderloin. Force the prunes into this incision, stuffing them tightly. Rub the meat with garlic, season with salt and pepper. Roast till pink on the inside. When cooled, cover ¼ inch thick with an aspic made of the clarified pan juices and the leftover wine marinade plus 1 tablespoon of gelatin (previously dissolved) to every two cups of liquid. After refrigerating

(Continued on page 42)



The Minx Modes DRESS on the opposite page

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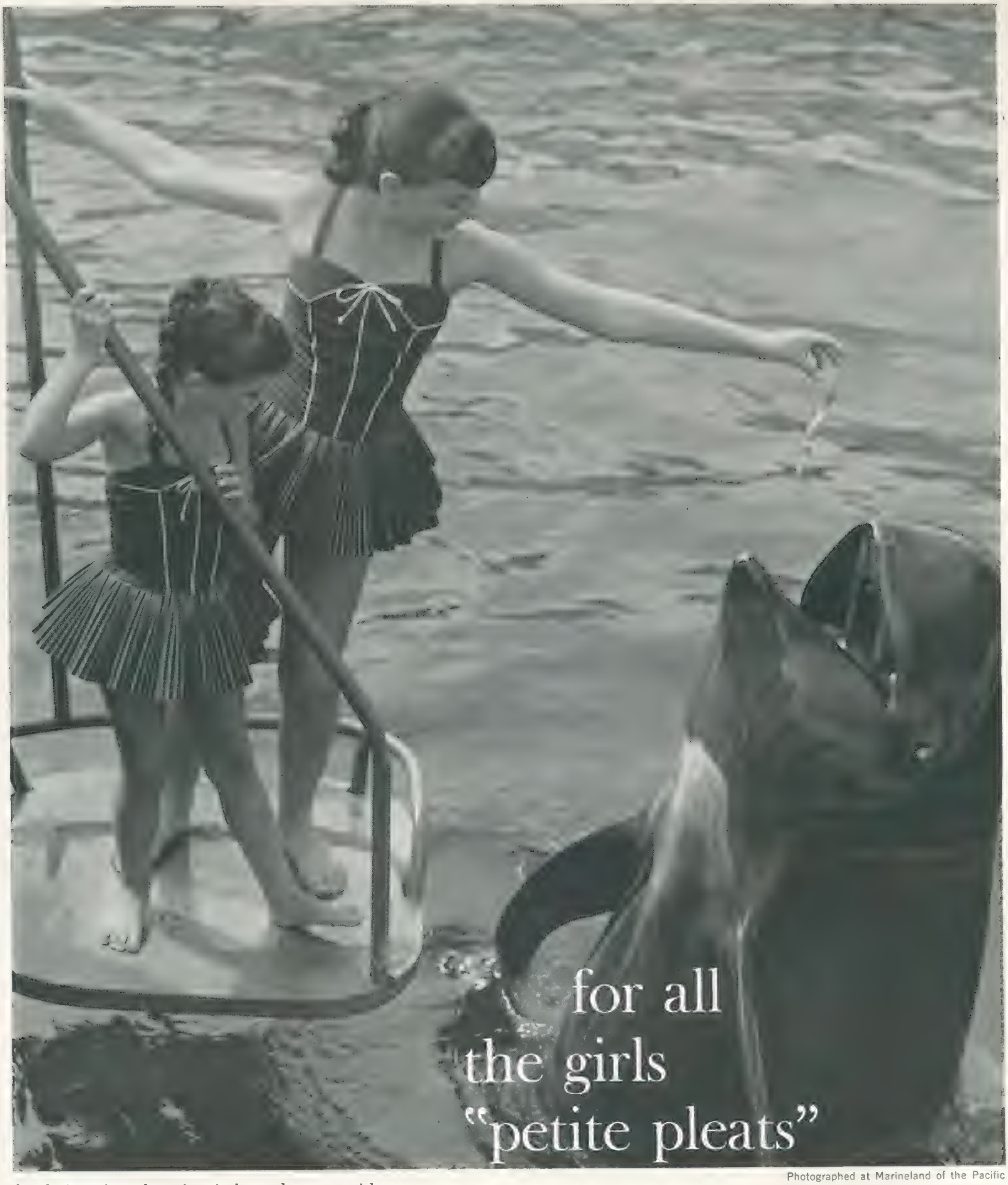


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RACY FOOD

(Continued from page 30)

the meat overnight, remove to serving platter and garnish. Carve at the buffet table.

DERBY SLAW

For six to eight

1 firm white cabbage, veins removed, very finely shredded
1 cup seedless green grapes
1 cup blanched almonds, shredded
Salt and cayenne to taste
Homemade mayonnaise

Lemon or lime juice, the best olive oil, and a dash of dry mustard should be included in the mayonnaise. Toss all the ingredients together and chill in the icebox. This slaw is delicious with Kentucky ham.

From Mrs. Jesse Bond Boulton

BELL HOUSE TOMATOES (A CONSERVE)

1 quart can solid pack tomatoes
½ stick butter
½ lb. light brown sugar
Salt

Mix all ingredients and place in a heavy iron skillet or Dutch oven with lid. Cover till mixture comes to a boil, then uncover and continue cooking without the lid, stirring every ten minutes, for four hours or longer. The final consistency should be that of preserves, and the colour of the purée, a dark rich red. Serve with chicken or turkey, as a relish.

From Mrs. Elbert Gary Sutcliffe

PICKLED GREEN CHERRY TOMATOES

Mrs. Sutcliffe is as famous for this delectable pickle as she is for the carnations she grows at Harrods Creek, Kentucky. Pint jars, practical for small families, may be used if preferred, with half-cloves of garlic and smaller dill sprays.

6 quarts green cherry tomatoes
1 cup cider vinegar
1 cup salt
Piece dried chili pepper
Water
24 sprays dill
24 cloves garlic
Sterilized preserving jars

Wash 6 quarts small green cherry tomatoes. Prepare brine by adding 1 cup of cider vinegar, 1 cup salt, and a small piece of dried hot chili pepper to 4 quarts of water, mixing well. Set 10 to 12 sterilized quart jars on a table. In each jar place a spray of fresh dill and a peeled clove of garlic. Now pack the jars with the green cherry tomatoes, placing another spray of dill and another clove of garlic on top. Fill up jars with prepared brine and seal tightly.

Store in a cool dark place for at least three months before using. During this time a natural fermentation will take place, causing a slight cloudiness, which will clear up in due course.

From Mrs. George R. Bickel

APRICOT SOUFFLÉ WITH ORANGE SAUCE

For six

1 lb. finest dried Blenheim apricots
1 quart water
6 egg whites
2 or more cups sugar
⅛ teaspoon salt
Butter and sugar for soufflé dish

Soak apricots overnight in water. Then boil till mushy, and put through sieve or food mill. Add sugar and put back on stove to cook till thick as marmalade. Cool. Measure 2 cups of this for soufflé, then whip egg whites with salt and fold apricots into them, adding more sugar if needed. Pour into buttered, sugared soufflé dish (2-quart size). Bake twenty-five minutes in 350° oven, or till soufflé is set. Serve at once with sauce.

ORANGE SAUCE FOR APRICOT SOUFFLÉ

6 egg yolks
2 cups powdered sugar
Grated rind and juice of 1 orange
2 cups of whipped cream

Beat yolks with sugar, preferably in electric mixer. When light and lemon-coloured, add orange juice and rind. Now fold in the stiffly beaten cream. Pass with soufflé.

SOLGER'S CHOCOLATE TRUFFLES

This is a creation of Solger, a Louisville caterer famous in the Nineties.

1 lb. powdered sweet chocolate (Solger always used Whitman's)
Chocolate sprinkles or grated or shredded semi-sweet chocolate
1 teaspoon or more vanilla
1 pint of cream, measured after whipping

Add whipped cream slowly to chocolate, using just enough to make a thick paste, stiff enough to handle. Add vanilla. Make into balls the size of butterballs. Roll at once, either in chocolate "sprinkles," or in grated or shredded semi-sweet chocolate. Set aside till firm (one to two hours) in cool place. Place on waxed paper in tin boxes with tight fitting lids in the refrigerator. Note that these candies can be frozen for future use.

NOTE: Water-ground corn meal can be purchased from Strohm's Market, 921 Barret Avenue, Louisville, Ky. . . . The Kentuckians consider Trigg County Hams, ordered less than 25 pounds in weight, the finest of all. They can be ordered either through Tuggle's Grocery Store or the Trigg County Trading Co., both of them at Cadiz, Kentucky.



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That beauty may be born again Helena Rubinstein has evolved a rare and potent cream, Tree of Life, whose prime ingredient is Placene,* extrait of human placenta. Its content: minerals, humectants, lipids, proteins and emollients standing by with their gifts of bloom and softness, smoothness and magnetic moisture. The authentic beauty of youth—or of a skin blessed with Tree of Life.* Undoubtedly Helena Rubinstein's crowning success and her most rewarding accomplishment. Discover the beautiful rewards of "Tree of Life" for yourself—now. TREE OF LIFE CREAM AND EMULSION. $7.50 and $12.50 each.

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HELENA RUBINSTEIN®

TREE OF LIFE



bobri



I'm in the doghouse.

all she wants from me
is seamless stockings

by Hanes

go fetch, fellah—a dozen in new fashion tints.

Cake

Cake

A.S. Beck fifth avenue shoes

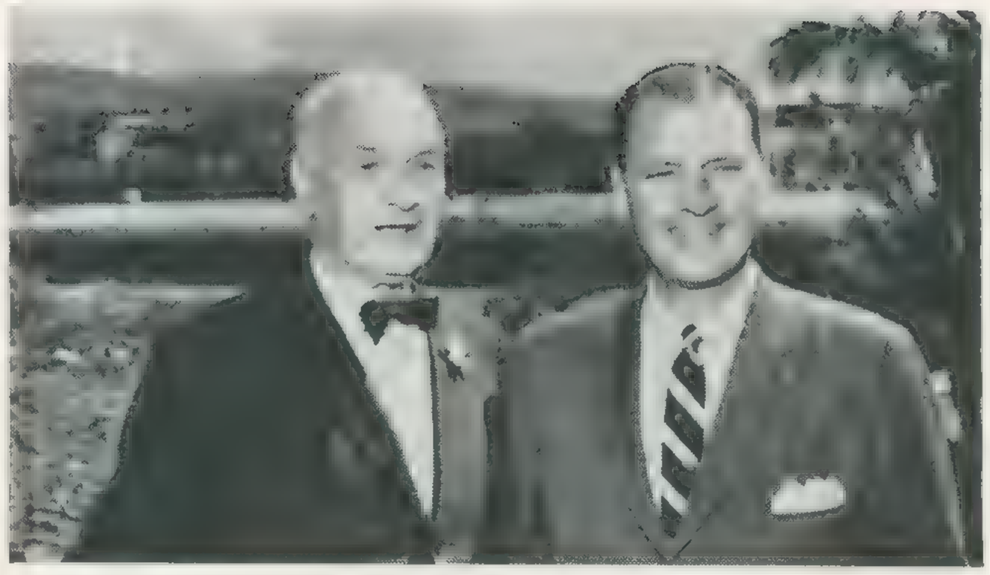


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See how it shimmers in lustre calf...how it flatters in matte calf...how it catches the sun in nylon straw. Wear white...and see how deliciously feminine you feel! **8.99**. No one would ever guess you paid so little! 165 Beck Salons in 40 major cities, including New York, Chicago, Miami, Philadelphia, Washington and Detroit. To order by mail, send check or money order to A. S. Beck, 25 West 43rd Street, N.Y. C.

✳ **UNBREAKABLE HEELS, HIGH OR LOW, WITH LIFE-LONG LIFTS!**





Mr. Walter F. and Lowell S. Dillingham

In Honolulu



Piano-bar at the Gourmet



Arthur Lyman at the Shell Bar



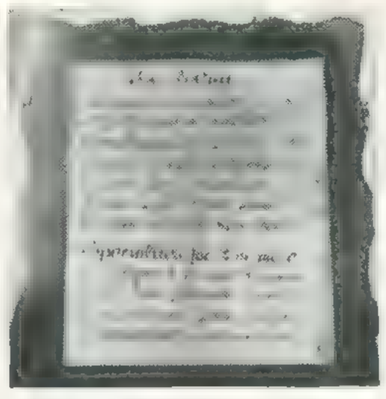
Dinner at the teahouse

Above: Mr. Walter F. Dillingham and his son Lowell. the two powers behind the twenty-one-million-dollar shopping centre Ala Moana. In 50 acres of Waikiki land. 80 air-conditioned shops. a 7,000 car park; opening date, August 15, 1959.

Left: The Waikiki rage, the piano-bars in nearly every restaurant. They are real pianos raised to bar level. Here the candlelit bar piano at the Gourmet restaurant.

Left: At the Shell Bar, Arthur Lyman hammering the vibraphone; in turn he plays the marimba, bongos, congo, tumba and blows a conch. The sound of Lyman and his three musicians comes out rather jungly, as though they were trying to tame the music.

Left: At the teahouse Miyako-Sukiyaki, where the Japanese mostly go: the lacquer, the *tatamis,* the shojiis, the quiet Kyoto service, all from Japan. A complete dinner, $7. As the guest struggles back into shoes. the management gives a present, a fan.



Lighted menu at La Parisienne

DE MORGOLI



Wine list on wine bottle at The Embers



The Impala 2-Door Sport Coupe with Body by Fisher.

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Slimline design—it's fresh, fine and fashionable.

Roomier Body by Fisher—sound, solid, stylish.

Sweeping new overhead curved windshield—and bigger windows—all of Safety *Plate* Glass.

Hi-Thrift 6—up to 10% more miles per gallon.

Vim-packed V8's—eight of them to choose from.

Full Coil suspension—further refined for a smoother, steadier ride on any kind of road.

Easy-Ratio steering—brings you reduced wheel-turning effort, new ease of handling.

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New, bigger brakes—deeper drums, better cooled for safer stopping and up to 66% longer life.

Turboglide, Powerglide and Level Air suspension head a full list of extra-cost options.

Chevrolet Division of General Motors, Detroit 2, Michigan

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TROUSSEAU FAIR by *Barbizon*

Fresh water pearl peignoir and gown of silky Crepe Avant® . . . soft as a summer breeze, frosted with nectar pale lace. All tres jeune fille! Delicious, too, in Dawn Blush, Blue Angel and Champagne.

The set $27.00 — the gown $11.00

At fine stores everywhere.



Now...the exquisitely blended hair colours of

L'ORÉAL® OF PARIS

...found only in the finest beauty salons

CREATED IN FRANCE • NOW MADE IN U.S.A.

Just about intoxicating, these exquisite French formula hair colours! Just about maddening, too, to realize that *other* women, in over *forty-four* countries, have been using them for *years!* But cheer up, the fabulous hair colours of L'Oreal of Paris are here to stay, and now *you* can look enchantingly exotic, well-petted and pampered, too! Just go to any fine salon...and have their colorist show you the most breathtakingly beautiful collection of L'Oreal hair colours since Nature first thought of making her own! Timid? Try a *temporary* colour. Definite? Go L'Oreal *permanently!* Exciting? *Mais oui!*

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New fashions for spring by DE SOTO

"This spring, color runs through fashion like a blue streak."

Fashion magazines are saying it and De Soto designers are doing it! Newly created is the sophisticated Seville hardtop shown here in the newest spring blue.

Seville's interior is tailored from subtle Nassau plaid and color-coordinated vinyl.

Seville's exterior is of a new classic blue with contrasting white.

Seville's comfort is the ultimate—with newly available Sports Swivel Seats.

See and drive this fashion leader of the year at your dealer's today.

New Seville

HARDTOP



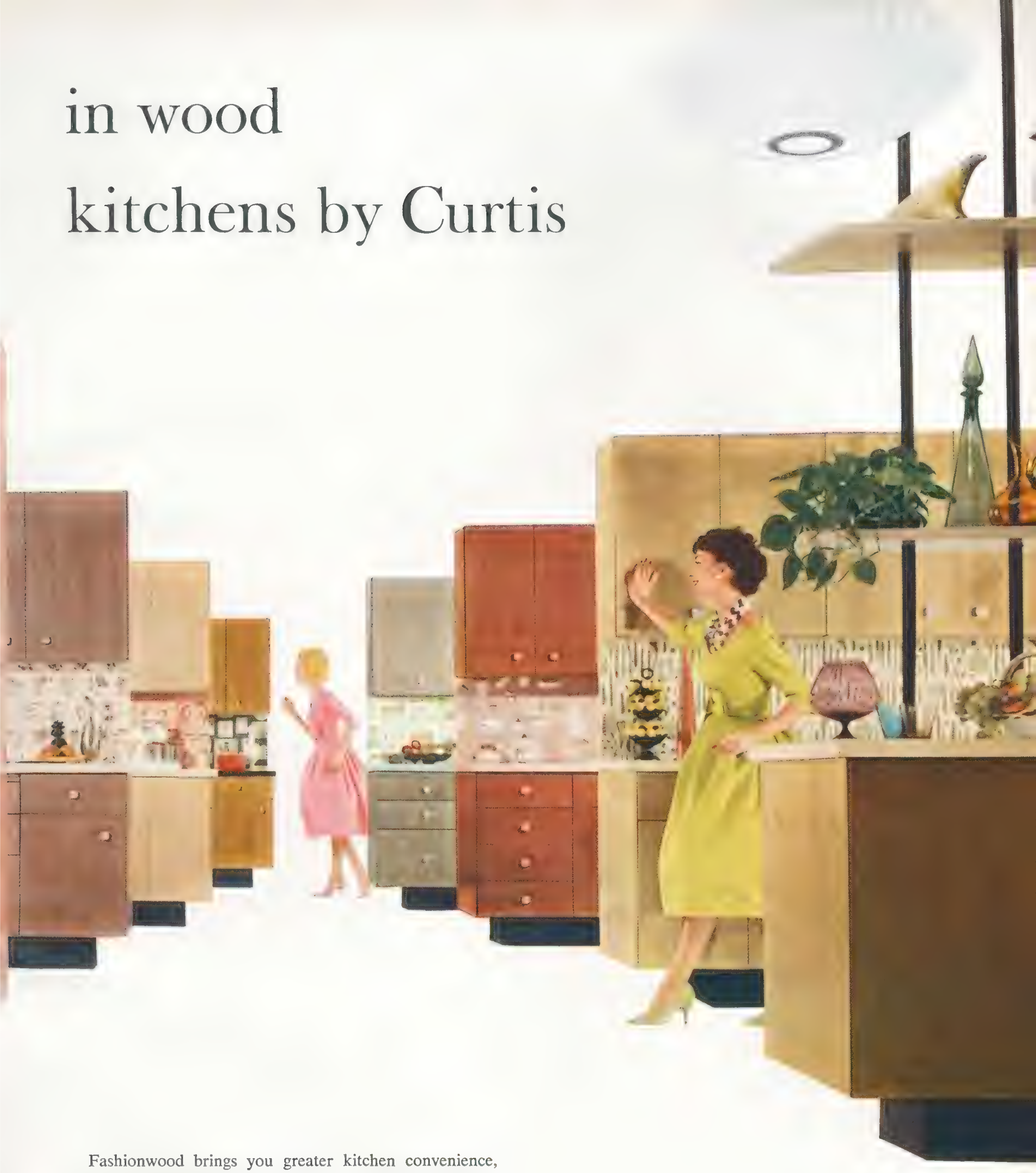
The smart way to go places... DE SOTO

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Now, pamper your feeling for individuality, your passion for beauty—without burdening your budget! Fashionwood Kitchens offer you all the warmth and charm of wood in your choice of seven new and delightful natural wood finishes, accented by gleaming Jeweltone® door pulls. Through your Fashionwood dealer, you can also select from a wide variety of professional decorating schemes —touches of fashion for your own "personalized" kitchen.

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See your Fashionwood dealer about the unique Fashionwood idea that gives you all the extras in personalized features—none of the extra costs . . . or write Fashionwood Kitchens, Curtis Companies, Inc., Box 111, Clinton, Iowa.

Fashions in wood shown above from left to right: Pinkwood, Plumwood, Birchwood, Fruitwood, Silverwood, Rosewood and Willowood. Dresses by Jonny Herbert.

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In eight complexion-matched tones...1.75. PLUS TAX

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GEORGIA BULLOCK

The pretty, well-mannered flounce dress frosted with organdy, for country and town. Of Dacron and cotton, white with black. 8 to 16, about 70.00.

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This Trigere sheath with matching stole attracts second looks. So does the figure—slimmed by Gossard's Answer Deb*. This airy wisp of a pantie girdle summerizes your figure with clever inner bands that support without heavy restraint or bones, $8.95. Matching girdle $7.95. The bra is Acclaim, Gossard's new under-wonder for comfort in action. In cotton $2.50.

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You are the ingredient that wakens its fragrance to fulfillment. As it warms against your skin, Wind Song becomes the warmth and rhythm of your own special pulse beat . . . your pulse beat is Wind Song come to life. Wind Song is the subtlest form of communication between woman and man...a lovely disturber that whispers a lingering and memorable message . . . *you.*

Wind Song

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bewitching
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by Lilyette

IN CANADA: VANITY BRASSIERE CO., LTD., MONTREAL.

Man with a grievance

By MARK DAY

Midnight. At the first stroke of the Kremlin tower clock, the Guard at the Mausoleum swung briskly into action. Quitting their rigid watch beside Lenin and Stalin, they stepped out of the tomb's darkness into the floodlights of Red Square. From the wide, cobbled street, a small crowd watched the dozen helmeted soldiers as they filed in and out through the black marble doorway, turned sharp corners down along the red-brown fortress wall, marching in perfect synchronization, with that high swing of the arm and flick of the wrist peculiar to the Soviets.

Then once again quiet, and the cluster of people who had stopped in front of GUM to view the ceremony melted down to a few shadowy forms. These moved under the trees at the edge of the broad sidewalk, hoping to find shelter from the cold drizzle of October Moscow.

I turned my attention to the lighted windows of the huge State Department store running the length of the Square. Goldfish swimming around in a tank; tea, cocoa, and chocolate; champagne at 31 rubles the bottle.

Only one dark figure now remained between me and the Kremlin, walking slowly beneath the trees. . . . In the next window, canned fish and peas and beans from Latvia and Bulgaria; and in the one beyond, shoddy-looking men's clothes, and a pretty enamelled bowl priced at 980 rubles. Further along . . . but that figure—still opposite in the shadow of the trees.

I quickened my pace and reached the window displaying women's dresses; yet I hardly noticed them, for out of the corner of my eye I saw that the figure was keeping step. I stopped. It stopped. So I was being followed. Around the corner and into Kuibyshev Street. Then looking around after a moment—there was no one. Puzzled, I walked slowly back to the Square.

Deserted—except for that figure standing by the tree. Now it looked bent and tired. My curiosity aroused, I edged in the man's direction. Would he speak?

"*Dobre vecher*"—Good evening. He was middle-aged; slight, drawn, unshaven, drably dressed, hatless. In my few words of Russian, I tried my usual opening gambit: "Do you speak English? German? French?"

"*Nyet, tolko po Russki.*"

We should have to get along in his tongue. Was I English, German, French? No, "*Amerikanetz.*" He stiffened; I must have said the wrong thing. Heretofore, the word "American" had brought forth friendly greetings. But now. . . . He spoke again: Would I bear a message to the United Nations? Taken aback, I hestitated. Then urgently,"*U menya zhaloba.*" The words were repeated, but I did not understand.

Carrying my pocket dictionary to the lighted store window, I looked up "*zhaloba*": grievance. He had a grievance. My first feeling of anxiety changing to pity, I returned to the dark one. "I would help if I could."

Quickly he thrust fingers beneath his jacket and drew out a thin roll of paper, pressed it into my hand. I looked down to see lined schoolroom pad paper turned in at each end of the roll, apparently covering a manuscript of some sort. As I looked up again—he was gone . . . vanished into the night.

I tucked the scroll into my inside coat pocket and looked

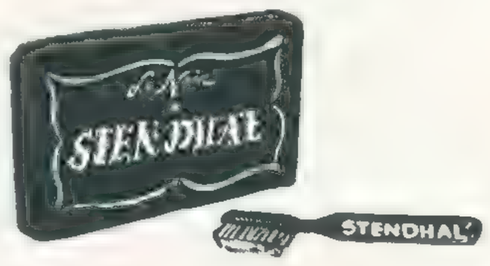
(Continued on page 62)



So new and so chic, the name... **STENDHAL BATON ROUGE 75,** the color... **FRIMOUSSE.** A shade with a gentle pearl tint to give your lips that luminous look which is so in fashion. A rare lipstick formula from France, which makes lips so alluring, alive and so daringly tempting. Rich in emollients, yet so light you hardly know you're wearing it. Twenty-three vibrant shades. And Baton Rouge 75 lipstick is just one in an exciting line of cosmetic and treatment preparations all made, packaged and sealed in France. For instance



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MASCARA LE NOIR... the one mascara that helps to make lashes actually grow longer, stronger, curlier. Never stings or cakes, waterproof too. Makes your lashes seem so velvety thick. Merci, Paris, for revealing the secret of French beauty to America...

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Style #249. $15.00. At your nicest stores.

TRU BALANCE CORSETS, Inc.
136 Madison Avenue • New York 16

MAN WITH A GRIEVANCE

(Continued from page 60)

about me. So far as I could tell, no one had witnessed this strange procedure; but I walked watchfully out of the Square and down into Gorky Street.

Near the Metropole Hotel I was startled to be accosted by a university student who spoke good English and wanted to discuss politics. After halfheartedly covering the international situation with some agreement, some disagreement, and disappointing my interlocutor by having no dollars or clothes for sale, I headed for the last Metro from Sverdlov station and on to my hotel.

It was late; I was tired. But I had just enough recollection of the strained face of the man with a grievance to place my scroll inside a shirt and underneath some socks in the bottom drawer of my cupboard.

My first thought next morning was to inspect the manuscript. Unwrapped it proved to be written material on five sheets of white paper. The first two pages were done in a fine hand and, as far as I could judge, described the grievance. Then as I turned to the third, fourth, and fifth pages, I could almost feel my hair standing on end.

Before me were carefully cross-sectioned and labelled diagrams of a new type of three-stage intercontinental or outer space rocket. Suddenly I knew I had something I did not care to possess, that I wanted to be rid of at the first possible moment. Excitement was one thing; this was another.

Calling an acquaintance at the Embassy, I tried to ask in casual tones for an appointment. He suggested I drop by in the afternoon, and I found myself once again pushing the scroll deep into my pocket, and nervously directing a cab driver to the *Amerikanskoye posolstvo*. Would he take me there? Hotel telephones are often monitored; taxi drivers can be government agents. And outside the Embassy stand two Russian policemen to see that no unauthorized person or information reaches American ground. How many suspected what I was carrying? What if I were searched?

But the cab was stopping at the Embassy gate. Head up I stepped out, paid the nine-ruble fare, returned the salute of the two Russian guards, and crossed the threshold. Never before did a Marine orderly look quite so good to me.

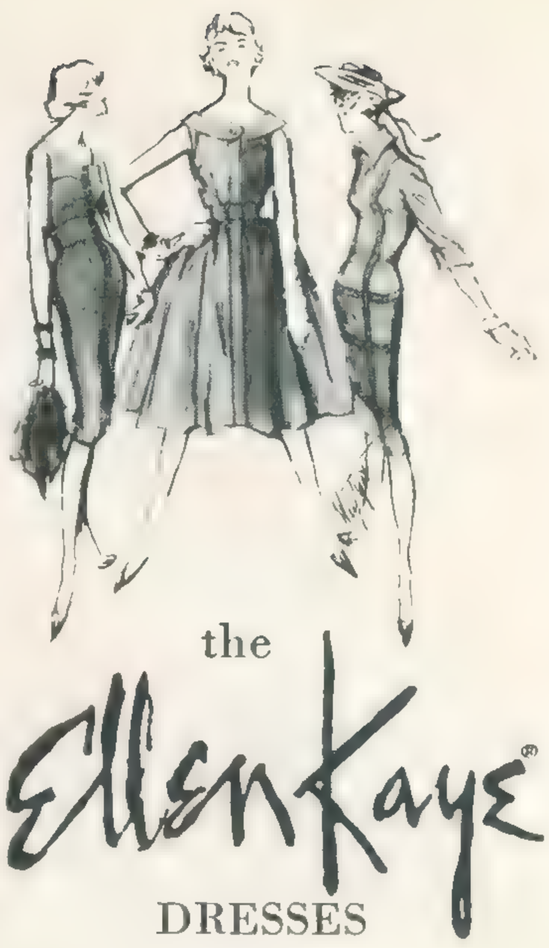
Past the red light indicating a breach of security, and into the office of the attaché. After some impatient amenities, I showed him my papers. As he reached that third page, he jumped from his chair and, pointing at me, asked: "What is your background?" Then looking at the blueprints: "It doesn't make sense; all this effort, planning—just handed to a total stranger; it doesn't make sense—unless they wanted to compromise you."

I thought of the dark one, of the university student. How could I be compromised?

In a few minutes the rough translation of the script was completed. The work was that of a disillusioned designer who had drawn the plans himself as "improvements" on those of a well-known Russian rocket engineer. For two years the dark one had had no employment; he was ill, hungry, miserable. "Daily I manage to live half starving and enduring unbearable things. There is no hope. Do I ask the impossible? No, I ask simply for work related to my profession. I know many who have lived and worked abroad who are not considered traitors. They worked hard as all good people do, except that they fled from injustices. I want to leave persecution for that place where it is possible to live under normal conditions. Herewith are the diagrams and explanations of a space ship."

Now, months later, back in my own bed, I wake in the night to the hunched shadow of the Kremlin. What can I do for you, my friend with a grievance? Would not my efforts only be a danger to you?

Things come clear and are simple in the night. I can give you my sympathy and my promise that by every peaceful means I shall help you and others like you in the world somehow to find justice and freedom. But the darkness is around me, and it is hours before the dawn.



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on the opposite page
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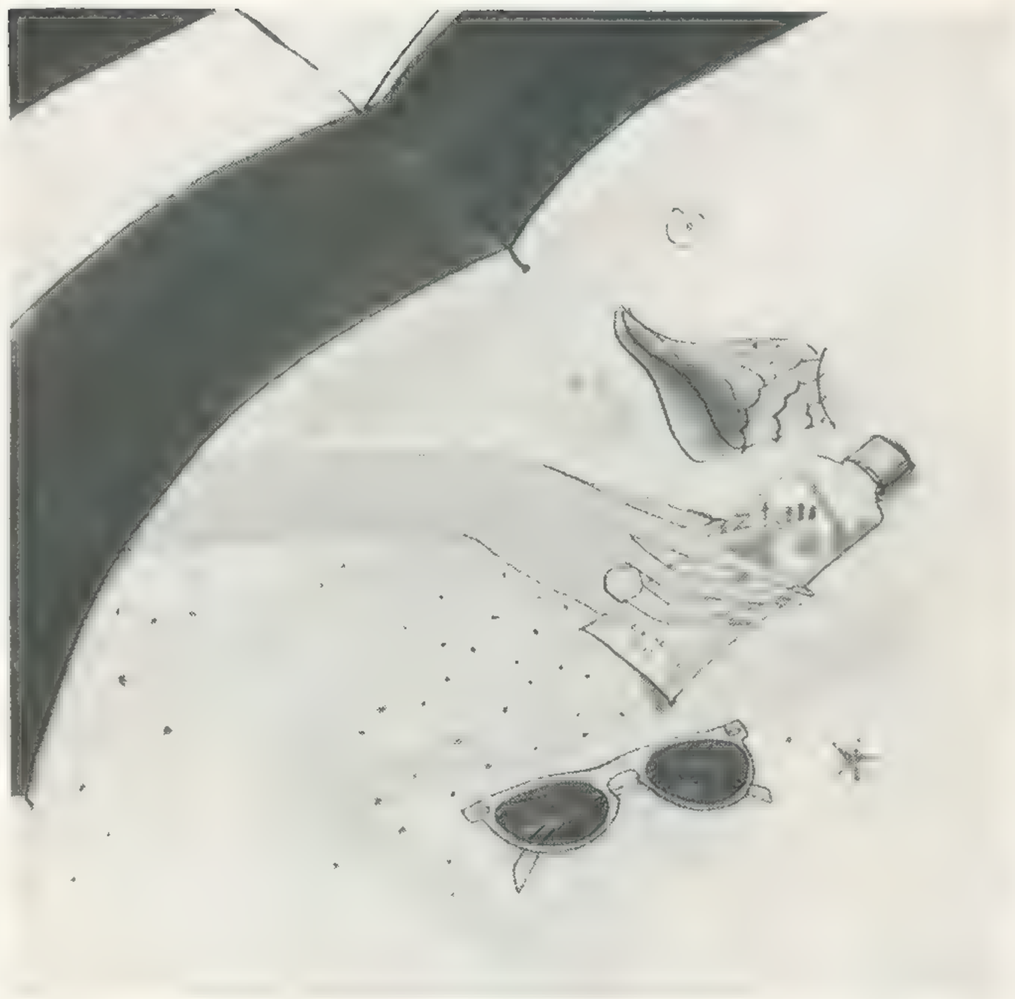
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RAY PORTER

The sun-control department— news flashes

Complete protection. The dark is not always light enough if it's a pretty sun tan you're after, and as a colour-controller, a sun block beats beach umbrellas at bouncing the sun's unwanted burning rays. Among the effective blocks: Skolex Cream; Elizabeth Arden's Sun Bloc Lotion; Sun-Stick, by Ar-Rex, for the nose, lips, ears, et cetera.

Much protection. If you don't want strong interference between you and the fastest sun tan possible (never less than a week), any one of these will decrease your chances of burning, make no difference at all to the odds on tanning: Bronztan Lotion; Coppertone Lotion; Rich's Sun 'n Tan disposable tissues; individual plastic pillow of a lotion by Charmaine de Paris.

Consolation prize for the woman who achieves what is now the impossible and does get a burn is Skol's Burn-Aid (in a plastic spray bottle) which relieves pain instantly.

Fool's gold for the wise woman who can't wait to get a tan of her own is Helena Rubinstein's Tan-in-a-Minute.

More protection. Sun-screens—on the must list for blondes and children—provide good insurance against a burn without interfering with a sun tan. For this: Antoine's Bain de Soleil; Charles of the Ritz Sun Bronze; Revlon's Bronze Lustre; Shulton's Bronztan; Germaine Monteil's Super-Sol Cream; Ella Baché's Crème Sport; Sea 'N Ski; Harriet Hubbard Ayer Scented Sun Lotion.



Shown opposite, Trillium's lovely waltz gown of

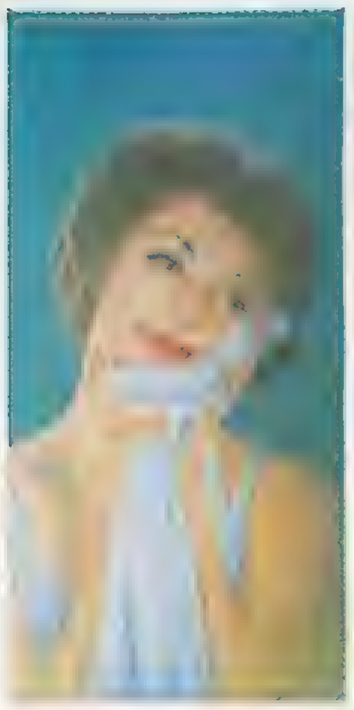
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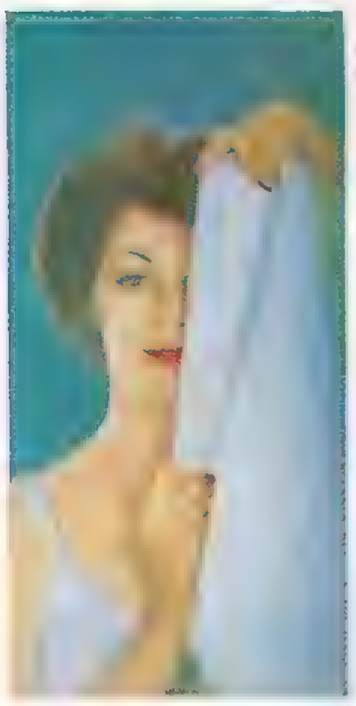
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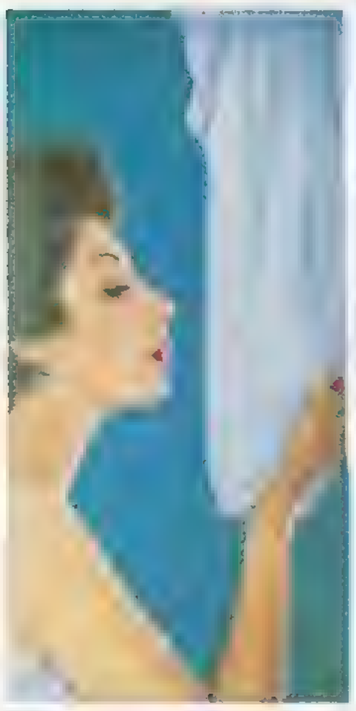
The beautiful enrichment of lace on a gown of new Tissue Tricot nylon. Sapphire blue, dawn pink, starlight white. Sizes S-M-L. About $9. At better stores everywhere.



finer touch



greater opacity



lighter weight comfort



New Tissue Tricot of Du Pont Nylon

The new loveliness in lingerie is Tissue Tricot of Du Pont Nylon—welcome it with open arms! Finer, lighter, here is nylon tricot made newly, beautifully *translucent*.

It's blissfully comfortable springtime, summertime, any time. And because it's made of Du Pont Nylon, it's so wonderful to wash, so quick to dry. Discover Tissue Tricot now!

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Du Pont makes fibers, does not make the fabric or lingerie shown here

"I mean it, Stephanie...he gave me a ballpoint pen!



Suit by
Anthony Blotta

"No, no...not just any ballpoint, silly!

.....A Parker Princess!

Frightfully expensive, you know.

I just adore it!"



$5.

A. Sparkling lattice of golden filigree engraved on black, pink, beige or blue enamel with antique gold electro-plated barrel.

B. Gleaming enamel with golden highlights engraved in a smart sequin design. Blue, beige, turquoise, pink, or black. $7.50

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"I confess I *was* a bit stunned. Simply *no* one ever gave me a pen . . . much less a ballpoint. But this Parker Princess is just the height of chic . . . and it writes like a positive dream! Wasn't he an angel to think of it? But then he knows how practical I *really* am . . ."

Of course, the lady is happy with her Parker Princess. So elegant, so completely feminine, it's a pen any woman would be proud to flash in public. And beneath that glamorous exterior, it's a true Parker, with the famous textured T-Ball point that grips paper like no solid, slick ball point can. Smooth, skip-proof writing is actually guaranteed for a full year!

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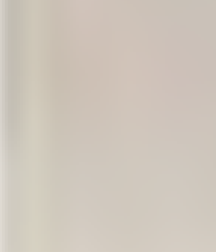
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T-BALL JOTTER* PEN

By the makers of the world's most wanted pens

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The car that's all the things you are...

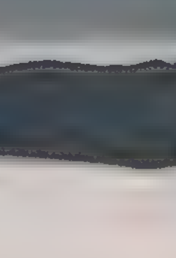
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It's you stepping out—

Your new Thunderbird might have been specially designed for gala evenings: it has a flair and distinctive elegance all its own. And its doors are *so* wide you can sweep in and out with bouffant gown unruffled—and your poise intact!



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Smart, original, versatile . . . your new Thunderbird is in the mood for fun when you are. This car is always *fun* to drive because, bless its heart, *it's just your size!* It's roomy yet compact, a joy to handle . . . and so easy to park!



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You set the style, you set the pace wherever you go, driving the prestige car *every* woman would love to own. Yet the 1959 Thunderbird actually costs *far less* than other luxury cars. See your Ford dealer. *Drive* this jewel of a car!



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GET A GORGEOUS GLOW ON

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YOUR NEW ELECTRIC WAY TO BEAUTY!



Magical MAKEUR helps your make-up!

Because MAKEUR applied cosmetics glide on, *blend in* your foundation and powder. In moments (it's that quick) your skin is gossamer smooth, your make-up shade evenly, *secretly* distributed in and out of every facial curve. Result? No cracking, no peeling! When you smile, your skin smiles with you!

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For driving, fishing, or whatever you do outdoors, ask for Ray-Ban... the most distinguished name in sun glasses. Made only by Bausch & Lomb Optical Co., Rochester, New York. See them in optical offices, and fine stores everywhere.

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Drive safely in the sun. *Stop road glare with Ray-Ban Sun Glasses.*



Your secret weapon: A sheer mist of nylon to make your legs look lovelier. Colors hued to the new fashions. Be prepared—for compliments—when you wear Appointment, the *new* seamless stockings. At leading stores, naturally.

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THE FACE OF BEAUTY THROUGH THE RENOWNED FRENCH LABORATORIES OF ORLANE PARIS:

POLLEN OF ORCHID CREAM

❦ How natural that you look to Orlane, to France, for the important advances in beauty-science! For just as France's Pasteurs, Curies, Carrels gave the world greater *life*-expectancy, Orlane brings women a new concept in *beauty*-expectancy. ❦ Placenta, embryo serum, royal jelly were all first introduced by the Orlane scientists...and now, the most amazing cream of all, so endowed with beauty-building elements it has made other beauty formulae passé! ❦ The name is *Princesse Patricia.* The phenomenal difference is *pollen of orchid*...a unique combination of life-generating amino and pantothenic serums, key vitamins and super-nutrients which scientists claim have never before been found together in such abundance! ❦ Rewarding result for you:—an unbelievably delicate cream, yet so instant-acting, so concentrated it needs only 20 minutes to do its vital work! ❦ Princesse Patricia's special formula penetrates deep...*acting directly on aging tissues*...helping to supplement the oils and moisture which the cells need to build firm, full, young-looking skin. ❦ If you would exchange the fables of make-believe beauty promises for the *scientific facts,* you will discover that nothing, absolutely *nothing,* treats your skin so beautifully as Orlane's *Princesse Patricia*...and it only takes one jar to see the beautiful difference!

❦ Available in a select number of America's most distinguished stores. Orlane Preparations are made and packaged in France. *PLUS FED. TAX

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Reading faults corrected. Children and Adults. Individual or group. Tutoring in all subjects. Grades 1-12. Supervised study. Academic and personality testing. Open all year. Day, Evening, Sat. **Dr. Hilda V. Yoder, 235 East 46 St., New York 17.**

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College preparatory courses for makeup, strengthening or acceleration. Remedial Reading. Regular faculty. Very small classes. Supervised program of sailing, swimming, tennis. Grades 8 to 12. Session starts July 6. **Wm. D. Pearson, Hdm., Milford 9, Conn.**

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Career training for college women or high school graduates. Individualized program. Special Summer Session. Placement. Informal dorm in charming Cape Cod home. Bulletin: **Mrs. Helen L. Palmer, M.A., Director, 246 Ocean St., Hyannis, Mass.**

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Boys 12-18. College prep summer session. Grades 7-12 Learn to study intelligently. Remedial instruction in English, math, reading. Small classes. Sports. 50 acres in Berkshires. Also Winter School. **John E. Moran, Hdm., Great Barrington, Mass.**

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Atop Orange Mountain

CO-EDUCATIONAL SUMMER PROGRAMS

Accredited. Elementary. High School. Boarding or Day. Small classes. Homelike Dormitories. Science labs. Remedial reading. Tennis, swimming, riding, golf. Crafts. Also Summer Music School, foremost instructors. Or separate Camp without classes.

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Boys' summer school on beautiful country estate near New York. All subjects. High school level. College prep. Remedial reading. Supervised study. Swimming, sports. Also NYC branch, coed, day, all ages. Open all year. *For information write:*

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KOLBURNE

An outstanding camp & summer session for children with learning, behavior & social problems. Coed 5-16. Effective therapy integrated with a complete and happy camp program. Highly trained prof. staff. 1 hr. N.Y.C. **L. L. Kolburne, Dir., Norwalk 6, Conn. Victor 7-4266.**

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FOR THE PHYSICALLY HANDICAPPED

Coed 6-18. High in Blue Ridge Mts. of North Carolina. All popular land & water sports, modified to needs of the camper. Trained staff. Nurse. Excellent food. 4 & 6 wks. **Jack V. Sharp, Blowing Rock, N. C.**

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Boys & Girls 5-14. Daily riding, swimming, tennis, baseball, shop, nature, pets, dancing. Emphasis on individual ability. 100 acres of woodland, 95 miles from N.Y.C. at Rhinebeck, N. Y. State age. GR 5-6518. **Mrs. M. G. Dresser, Dir., 25 Fifth Ave., New York 3.**

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In Berkshires; Dutchess Co., N. Y. All around program entirely conducted in French. Boys and Girls 3 to 12. Write: % **Lycée Français, 3 E. 95 St., N. Y. C. 28.**

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Coed. 12-20. Professional staff. Individual emphasis. Beginners & advanced. Weekly theatre & dance performances, art exhibits, concerts. References on request. **Mrs. C. C. Crocker, Box 14, E. Brewster, Mass.**

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Hendersonville, N. C. Coed, 7-17. All camp activities. Also tutoring, baton, music, riding, trips. Private lake. Cabins with baths. Nurse. 8 weeks $500, 4 weeks $250. Catalog. Directors: **Dr. & Mrs. J. E. Barry, Coker College, Hartsville, S. C.**

Girls' Camps

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"Sunny Woodland," 53rd Yr. Cornish, Me., in famed Sebago Region. 80 girls 6-18. Program individually scheduled each day. Weekly reports to parents. Riding, water & land sports, dancing, trips. **Mr. & Mrs. C. C. Peterson, 81-K Winslow Rd., Waban, Mass.**

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Girls 5-18. Outstanding riding, swimming, tennis, waterskiing, canoe & pack trips. Sailing. Music, art, dance. 1000 acres surrounding lake. Dartmouth-Lake Sunapee region. Croydon, N. H. 37th season. **Mr. & Mrs. C. H. Dudley, Dirs., Hanover 1, N. H.**

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In New Hampshire. Girls 6-18. 750 acres on mountain lake. Rustic cabins. Swimming, sailing, canoeing, aquaplaning; form & trail riding; tennis, hockey, golf; art, crafts, music, dramatics. Trips. **Abby A. Sutherland, Box 300, Ogontz Center, Pa.**

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Summer of fun on Cape Cod. All salt water sports, sailing, swimming. Riding, archery, tennis, crafts, music, dancing, dramatics. Trips. Log cabins in spicy pines. Ages 5-15, 4 groups. 43rd yr. Catalog. **Beatrice V. Hunt, Dir., Holbrook, Massachusetts.**

TEELA-WOOKET

The Horseback Camps of Vermont. A glorious summer of riding, fun, adventure! Water sports, golf, tennis, archery. Trips. Dramatics, crafts. $375-$525, no extras. Outfit may be rented. Booklet. **Mr. & Mrs. A. L. Hayden, Box 156-V, Wellesley Hills, Mass.**

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Craftsbury Common, Vt. Stowe vicinity. 70 girls 6-17. Daily riding, care of horses, mountain trips, sailing, water skiing, sports, creative arts, dance. Leadership program. **Josephine Willard, Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, N.Y.**

ALOHA CAMPS

Fairlee, Vermont

55th YEAR

Aloha Camp for girls 12-15, 15-16
Aloha Hive for girls 7 to 12
Lanakila for boys 7 to 14
Tennis, swimming, canoeing, sailing, mountain & canoe trips, archery, crafts, dramatics, music, riding. Counselor Training for older girls. Catalogs.

MRS. HELEN GULICK KING
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On a Bay of Lake Champlain in Vt. Girls 6-17.

41st season. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, crafts, dramatics, dance. Separate division for girls under 10. Give age. Booklet.

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GIRLS 6-16. ESTABLISHED 1906
ON BEAUTIFUL VERMONT LAKE

Riding—our own schooled horses, drills, trail rides, expert instruction. Swimming, waterskiing, canoeing. Tennis, dramatics, crafts. Sailing. Snug log cabins. Four age groups. Limited enrollment assures individual attention. 54th season. Booklet. State age.

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Box 267 Mathews, Virginia

Girls' Camps

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Camp fun in Adirondacks on beautiful Raquette Lake for 75 girls 6-17. All camp activities with riding, trips, tennis, sailing, aquaplaning & water skiing. Excellent food and supervision. Booklet. **Mrs. Carlton V. Clough, Pleasantville, New York.**

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Girls 6-18. Ride, sail, water ski in beautiful Adirondack setting. Excellent leadership. All land & water sports. Individual choice program. Catholic chapel. Sep. div. boys 6-13. Fee $550. **Col. & Mrs. C. V. McIntyre, 3904 Underwood St., Wash. 15, D. C.**

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Pocono Pines, Pa. Sun, Fun and Happiness since 1911. Girls 5 to 17—3 age groups. Mature leadership. Field & water sports. Tennis pro. Trips. Arts, dramatics, music. Outstanding riding—horse shows. **Patricia Cayo Fox, 510 Darby-Paoli Rd., Paoli, Pa.**

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HENDERSONVILLE, N. C. FOR GIRLS 7-16

500-acre estate, private lake. 3 age groups, under trained leaders. All sports. Riding, music, dramatics, art, dancing. Inclusive fee. Write for catalog. **Baxter Haynes, Director, Box V, Tryon, N. C.**

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In Blue Ridge Mts. at Brevard, N. C. Fun, friends, adventure for girls 6-17. Creative program. 4 age groups. Riding; water sports, swimming, sailing; mt. trips; golf; tennis; archery; activities. Catalog. **Mrs. Kathryn Francis Curtis, Box V, Brevard, N. C.**

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On Grand Traverse Bay, Northport, Mich. Fun, adventure in woods and water for 80 girls, 7-17. Riding daily, water skiing, sailing included in fee. All sports. Mature counselors. 4 & 8 wks. Est. 1947. Catalog. **Mr. & Mrs. Morris V. Shaw, Lena, Illinois.**

FOUR-WAY LODGE

On Torch Lake, Mich. Girls 7-18. 4 groups. Mature leadership. Riding in fee. Sailing. Wide choice land, water sports. Music, crafts, trips. Modern equipment. Brother camp, Fairwood. Catalog. **Mrs. M. V. Eder, Owner-Dir., 5699 Belmont Ave., Cincinnati 24, Ohio.**

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20 girls, 13-18. Informal Western Ranch Life on operating cattle ranch. Round-ups, rodeos, pack trips to Indian reservations. Trout fishing, mountain trips, unlimited riding. 7000 ft. alt. Catalog. 30th year. **Emily Marsh Michener, Box 1103, Scottsdale, Ariz.**

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In Colorado Rockies. Daily Riding—Western & English. Red Cross Swimming Instruction. Heated Pool. Pack Trips, Sports, Drama, Art, Music, Crafts, Dancing. Experienced counselors. Girls—age 7 to 15. Write: **Mrs. L. V. Hayden, P.O. Box 7662, Denver 15, Colo.**

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Ride to snow in Rockies. Drift cattle on a work ranch. Care for "own" horse. Swim, canoe & pack trip with congenial teen-age girls keen for adventure. Good supervision. 28th season. Inclusive fee. **Ruth V. Stevens, Laurel School, Cleveland 22, Ohio.**

In heart of White Mts., Eaton Center, N. H.

Girls 6-16. Land and water sports, sailing, riding, mt. climbing, crafts, dancing, drama. Cabins, hot showers. 2-yr. counselor training for girls 16, 17. 38th yr. Catalog. **Dorothy V. Evans, 63 Hillside Avenue, Pleasantville, N. Y.**

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Finishing School

Powers School

Poise and Self-Assurance for Girls and Women of all ages

Spend 2-6 rewarding weeks in New York with John Robert Powers' expert instructors improving posture, weight, figure, wardrobe styling, make-up, walking, speech and poise. Congenial day, evening, Saturday groups or private instruction. Residences recommended. Budget terms available. Special teen age programs.

Write Ann Vail, POWERS SCHOOL
247 Park Ave., New York 17. YU 6-4690

• Directors of travel groups, summer camps and schools listed here will gladly send you complete details about their programs. If you would like a wider choice, write for Vogue's Directory of Camps, Summer Schools, Trips for 1959.

• For special help and additional suggestions, please get in touch with us by letter—or telephone.

Boys' Camps

C BAR T TRAIL RANCH

Riding — Every boy has a horse — Fishing Trail riding in Colo. Nat'l Forests. Boys 11-17. Chuckwagon kitchen. Pack trips, archery, handicraft, nature study, photography. Non-regimented. 8 wks. $475. **Quentin R. Feich, Box 109V, Long Valley, N.J.**

CAMP NORTHWESTERN

Summer of aquatic fun, boys 8-14 at picturesque L. Geneva. 75 mi. Chicago. 85 acres. 28 sailboats, cutters. Swimming, A.R.C. awards, riding, golf, tennis. Crafts. Seamanship, wrestling. Fireproof housing. Catalog. **45 S. Shore Drive, Lake Geneva, Wis.**

FAIRWOOD

Torch Lake, Mich. Boys 7-17. 4 groups. Land, water sports. Riding, sailing, water skiing instruction. Crafts, trips. Special features for older boys. Sister camp, Four-Way Lodge. Booklet. **M. V. Eder, Dir.-Owner, 5699 Belmont Ave., Cincinnati 24, Ohio.**

MOREHEAD BY-THE-SEA

Daily sailing on protected waters of a beautiful Sound. Surf activities, skiing, deep-sea fishing, baseball, basketball, golf, etc. 22nd yr. Catalog: **Pat V. Crawford, Owner** (member 1934 World Champion St. Louis Cardinals), **Morehead City, N. C.**

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On Singing River Plantation in Caroline County, Va. 321 acres, swimming pool, boating & fishing on river & own lake. All sports, riflery, riding, life-saving, campcraft, overnight hikes, nature. Three 3-wk. terms. **Fred V. Hardy, Box 6, Univ. of Richmond, Va.**

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A carefully supervised camp for desirable boys ages 8 to 14. Excellent equipment & location on Shenandoah River in foothills of Blue Ridge Mts. All appropriate sports, shops & crafts. Own stable. For Catalog address: **Director, Box 25, Woodstock, Va.**

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Boys 5-16. Mt. camp on private Pa. lake. 41st Yr. 825 Acres. Daily riding, complete horsemanship course incl. in 8-wk. $645. fee. 45 camp owned horses. All sports. Skilled leader each 4 boys. Personal development our aim. Bklt. **R. T. Smith, New Milford, Pa.**

FARRAGUT NAVAL CAMPS

Summer of adventure on Toms River for boys 8-18. Trips on 63-ft. flagship. 42 land and water activities. Modern buildings. 2 gyms. 2 athletic fields. Approved summer school program available. Catalog. **Farragut Naval Camps, Box VC, Toms River, New Jersey.**

CAMP TIMLO

Trout Lake, Lake George, N. Y. Boys 6-16. 4 groups. All land & water sports. Riding, riflery. Emphasis on tennis, sailing, trips. Indian lore & campcraft. Tutoring. Counselor training. 25th year. Catalog. **Barr V. Morris, 5 Ten Eyck Ave., Albany 9, N. Y.**

FOREST LAKE

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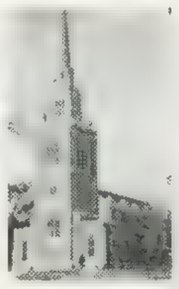
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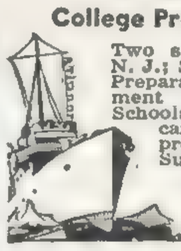
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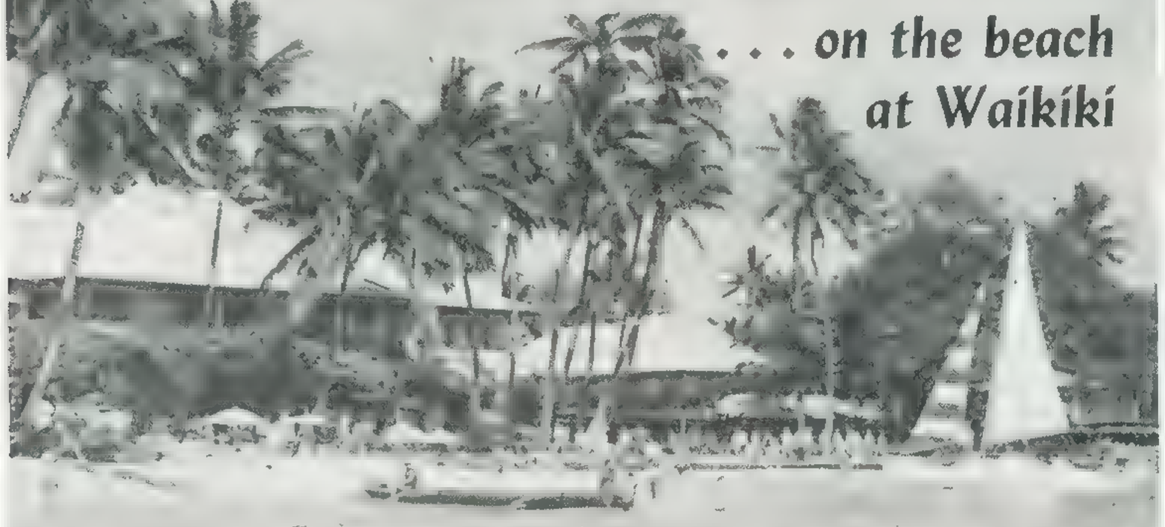


Found near the beach,
but not precisely on it—
a gold shell pin with cabochon sapphires.
From Grossman-Moody,
at the Hawaiian Village Hotel, Waikiki.
The pin as it is, about $175.
With pearls instead (see page 78), about $125.



Photographed at the Royal Hawaiian Hotel, Waikiki, some Hawaiian clothes that needn't necessarily be traced to travellers' loot—
the four fashions shown here are available on the U. S. Mainland as well.
Above, left: Creamy raw silk shirtwaist dress with a new city chic, too. By Shaheen, at Liberty House, Waikiki. $25 at Meier & Frank, Portland.
Above, right: The news of the two-piece bathing suit from a source where it's *been* accepted practice all along. Nani's swirled black and white cotton, at McInerny's, Waikiki. $13 at Bonwit Teller, N. Y.

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DE MORGOLI



Above, left: A sleeveless green-printed cotton beach shirt to wear over short beach shorts. By Kamehameha, at Watumull's, Waikiki. $4 each at the May Company in Los Angeles.
Top right: Bathing suit with its own wrap-around skirt—wonderful transportation to a beach in Hawaii, or to any number of Mainland ones. By Kahala, in pink and white Arnel-and-cotton. At Norma Maiers in Waikiki. Bathing suit, $14; the skirt, $11, at Bullock's, Pasadena.

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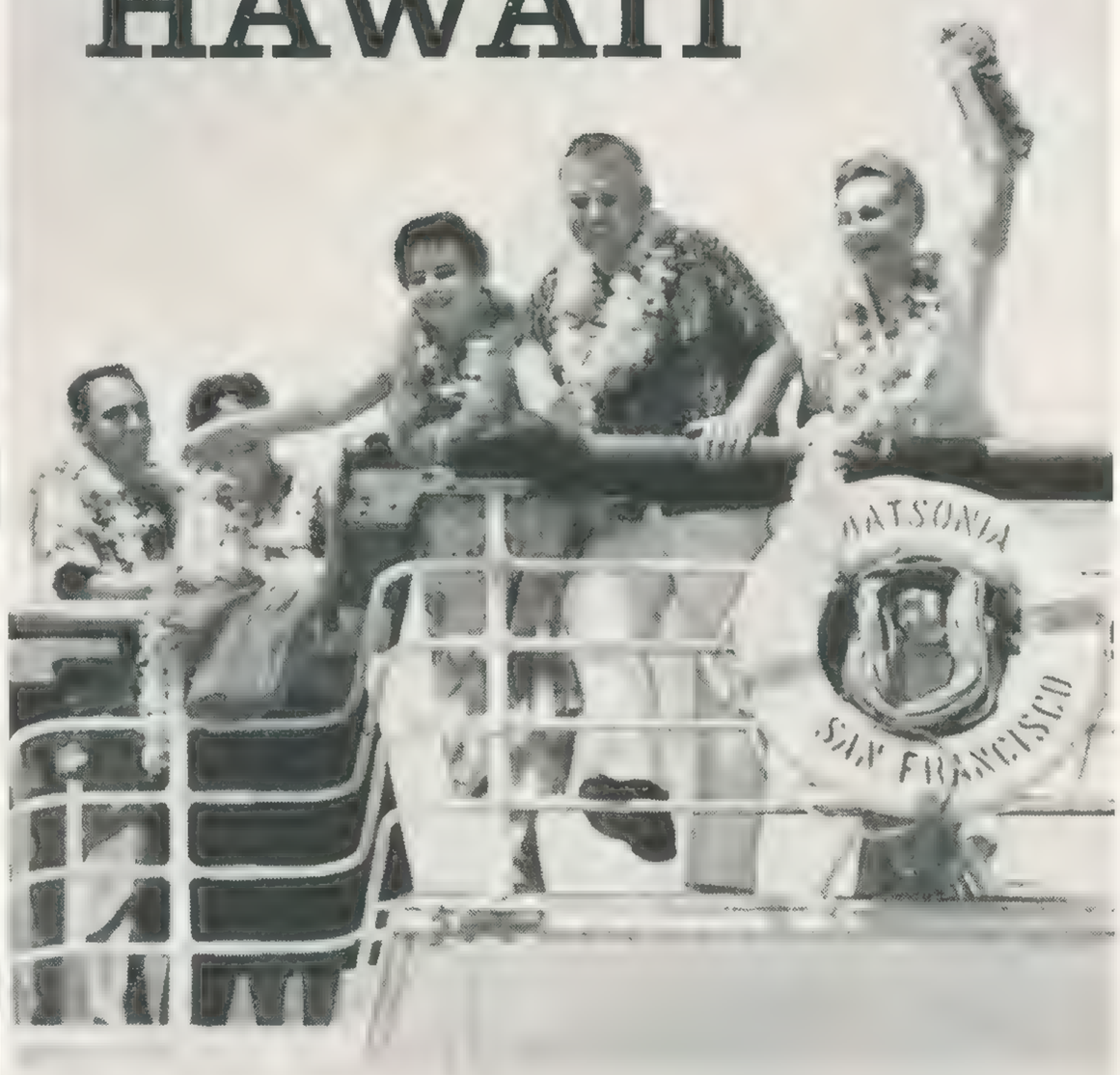


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5



1

2



6



3 DE MORGOLI

1. Thong sandals at drinks and dinner on a terrace—the leather's gilded with 14-carat gold. About $16. By Pauline Lake, at the Royal Hawaiian Hotel, Waikiki.
2. Also by Pauline Lake—slim pants of Japanese cotton (about $18), worn here with a white piqué coolie coat ($23).
3. The big sleeve excitement, caught here by a pink and white cotton dress by Tori Richard. At Carol and Mary (Hawaiian Village Hotel, Waikiki). $25. Bullock's, Los Angeles.
4. A black pongee sheath lined deliciously with batiste. By Sydney, $35 at Carol and Mary, Waikiki.
5. Bathing suit and cover—a flip little cardigan coat—of green-printed cotton. By Sun Fashion, at Carol and Mary, Waikiki. Bathing suit, $13. Coat, $8. Penthouse Gallery, New York.
6. Mandarin coat of Thai hand-woven cotton in marvellous bright colours, white-embroidered, $28. Wing thong sandals, $5.50. Elsie Das, Kalakaua Ave., Waikiki.
7. The scent of Hawaiian jasmine, the Pikake; a miniature lei of same, in the bottle itself. By Browny, $15, plus tax. Liberty House and Frederick & Nelson, Seattle.
8. For little girls who wear the 7 to 14's: blue chambray beach rig, fastened with red frogs. By Nali'i, at Carol and Mary. $8 at Hudson's, Detroit.



7

4



8



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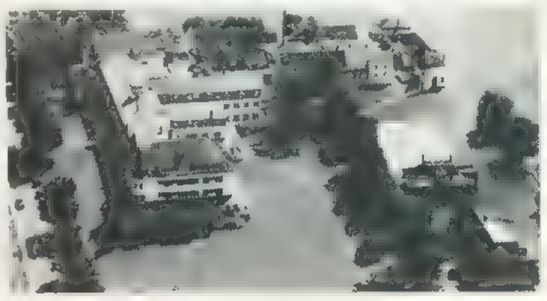
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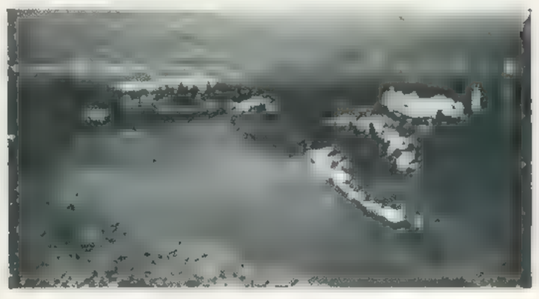
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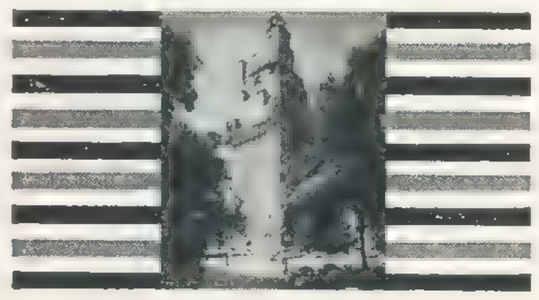
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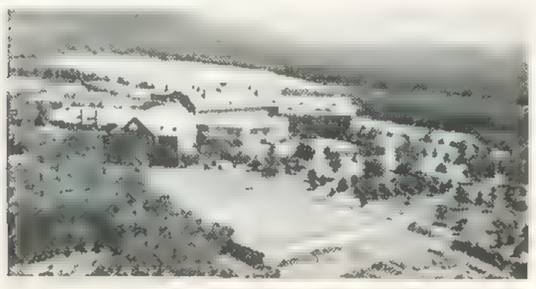
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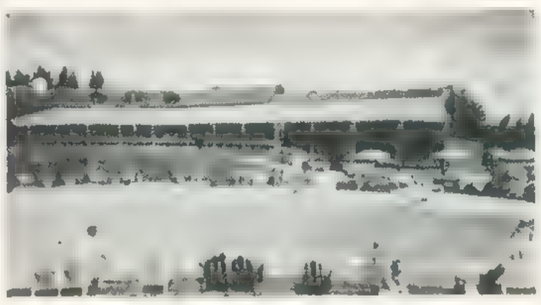


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6



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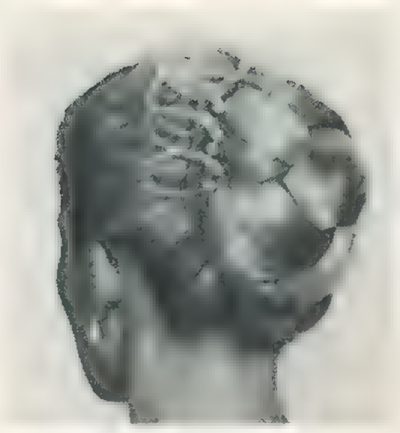
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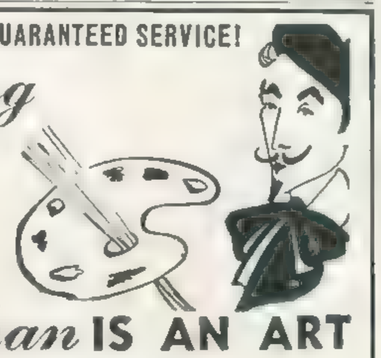
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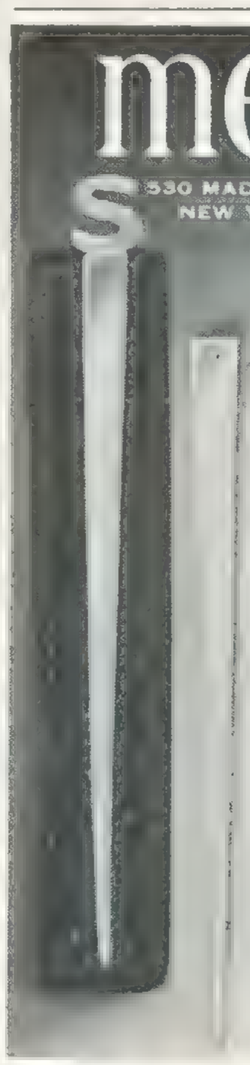
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5

HOUND . . . matters of May



6

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8



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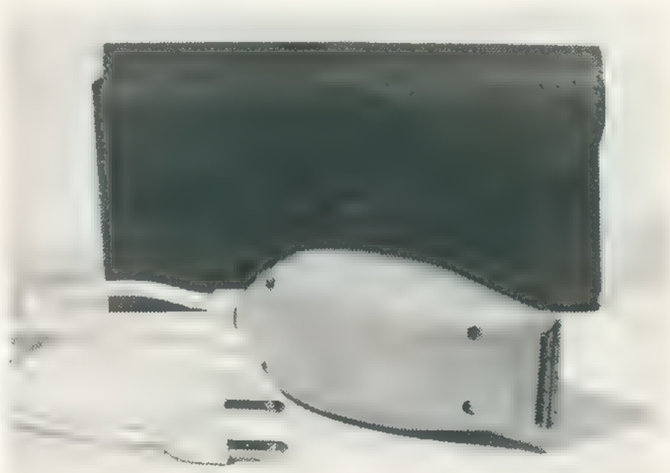
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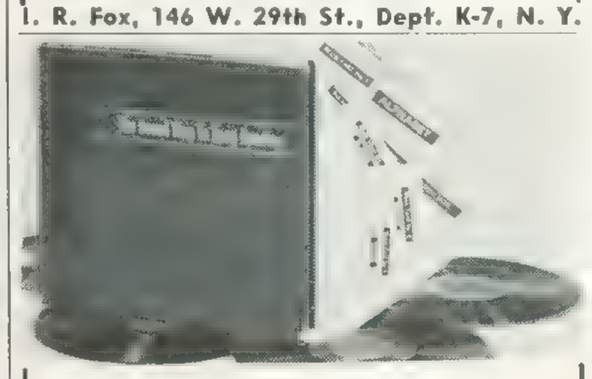
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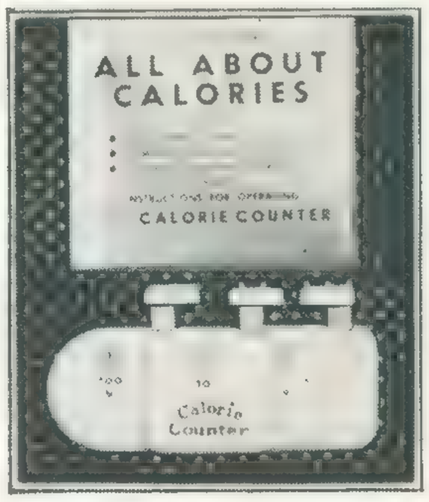
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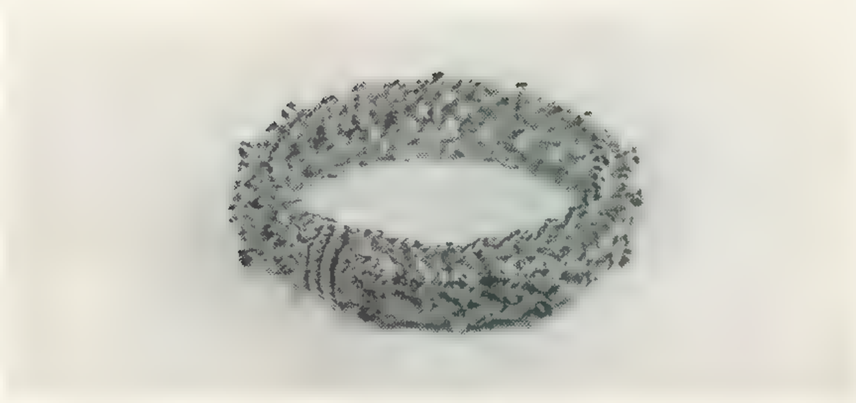
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HOUND

. . . matters of May



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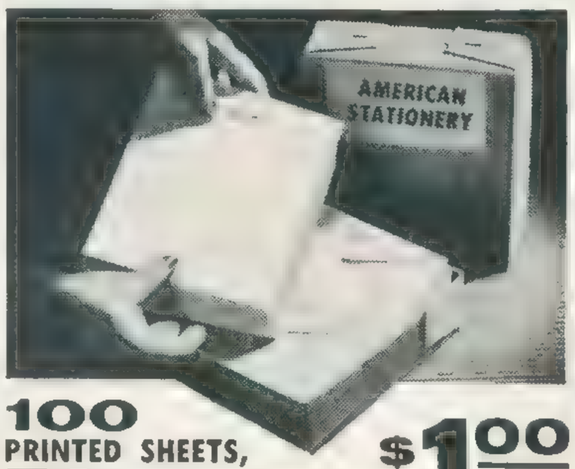
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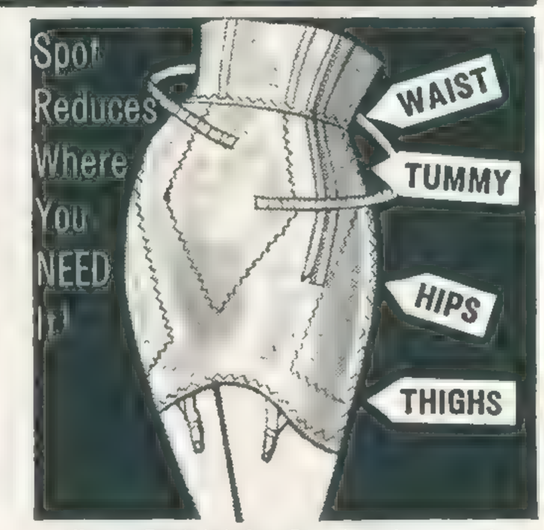
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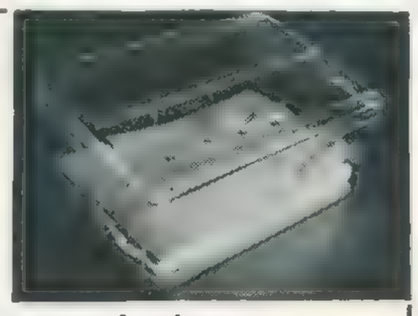
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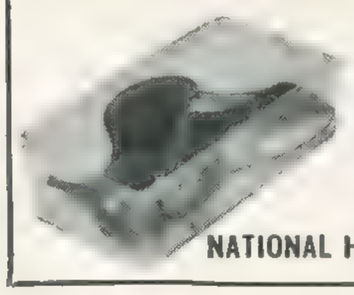
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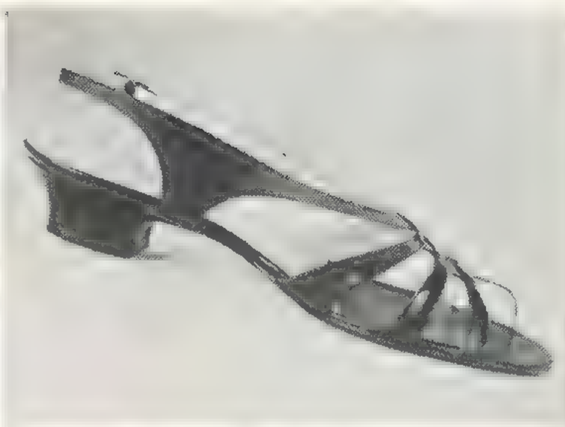
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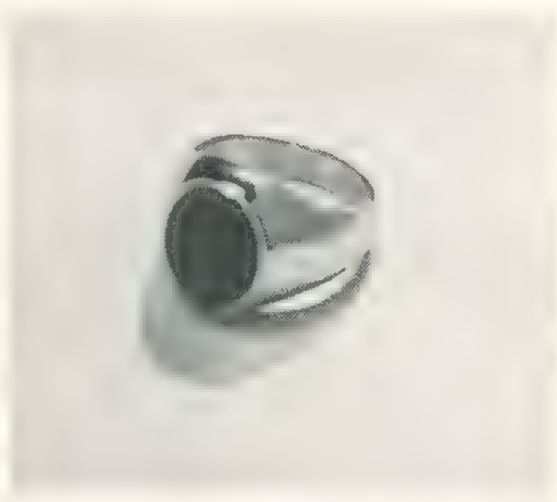
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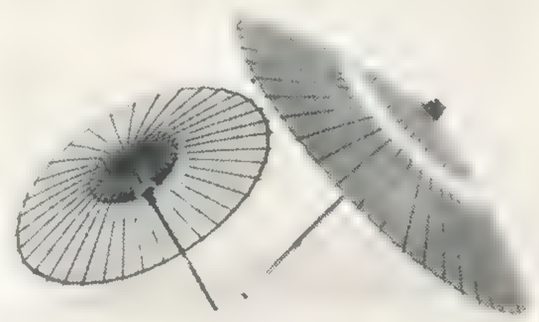
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1



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3



4



5

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MIEHLMANN

Taking a chance on love

BY ROBERT FONTAINE

There is an irresponsible attitude developing in this nation; an attitude that may well put love and marriage in the same category as building a house or collecting postage stamps. This attitude is based on the notion that if we only know enough about love and marriage, if we can only catalogue and analyze it all, we may then be in a position (and many authorities joyfully feel they are in a position now) carefully to calculate who should be in love with whom and who should marry whom (the two not necessarily being synonymous).

"Taking the gamble out of love and marriage," the notion is sometimes called, which is very much like taking the gamble out of poker or the weather or life itself.

Machines, I rejoice to note, have been organized that, being fed all the data regarding a number of persons, will presently give forth, triumphantly, punched cards denoting which couples should be wed. I rejoice because the machine has been inordinately unsuccessful in promoting bliss as anyone could have predicted who knows a stolen kiss from a clammy handshake.

It seems to be the dream of the clergy, educators, businessmen, and just common citizens to take the chance out of the wonder and pain and bewilderment and joy of two people finding their lives woven intricately together.

The point escapes me. It may be these good people are seeking the same sort of stability the corporation seeks today: no more competition among employees, no more struggle, no more knives in the back . . . a place for everyone and everyone in his place; plenty of room in the middle. The corporation's position being, of course, that any sort of chance is folly since profits are practically guaranteed these days and only techniques for making more are useful.

This may very well be a wise position to take; the position, in short, that life in business can be more happily and profitably existed in a stable equilibrium.

But where love and marriage is concerned, eliminating the chance element is like making dry water or, even more pointedly, dry tears. A stable equilibrium is precisely what love and marriage do not require, demand, or thrive on. Equilibrium, possibly, but the equilibrium, in time, of a sonata or a football game or a complicated mobile whose form rearranges itself perfectly with every gust of wind.

The gamble is what makes love and marriage. The gamble is that without which it is not love and marriage at all but a practical (or even impractical) arrangement to dine and go to bed together at certain regular intervals and to maintain such moral and ethical standards as the local, state, and rational civil codes demand.

To be in love, let me insist, is to take a chance promptly, wholeheartedly, and even eagerly. Marriages of convenience, marriages for money are said to be extraordinarily successful and indeed they are because, for the most part, they result in convenience and money just as marriages to acquire a cook or a small family are usually successful because they provide a cook and a small family.

But what love and marriage are asked to perform is not a success but a miracle. They are asked to take two wondering, wandering, hopeful, confused, and partly alive persons and make from them a something that is patently much more than the simple sum of the two of them together.

Now the chances of this miracle occurring are fairly slim but that it occurs at all is precisely what makes life alive. If it does not occur, or if (let me soften it wisely) there is no chance of its ever occurring, then life is not alive for the persons involved. It is as dead as the machine that seeks to advise them who loves whom.

Life could go on very well without this miracle of love and marriage. It goes on tolerably

(Continued on page 94)



"Hay is for horses"—is that what you think of when you touch your hair? Dry that tear. There's lots can be done to hurry your hair to new beauty. Not only for coarse hair but for *any* problem hair, Bonat provides the quality professional waves so essential to proper grooming. Confidently put yourself in your beautician's hands. To complement her skill she uses a just-for-you Bonat wave. Ask her. She'll be happy to tell you about

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New cottage cheese diet

Twenty-five days does it—a probable weight loss of ten pounds. More if you're lucky. Designed for non-crash, non-starvation dieters, the one-week program outlined here was specially prepared for Vogue by a distinguished American nutritionist. It is meant to be repeated three times, then pursued for a final four days. For the word beverage, read this: tea or coffee with or without milk, but without cream or sugar; or one cup of skimmed milk. In no instance does the total calorie count for one day top the 1350 mark.

	Breakfast	Cal.	Lunch	Cal.	Dinner	Cal.
MON.	4 oz. orange juice ¾ cup cold cereal ½ cup milk 2 oatmeal crackers Beverage	50 75 85 80	10 oyster crackers 1 cup jellied Madrilène ½ cup **cottage cheese** 1 med. tomato, sectioned 5 lettuce leaves 1 med. apple Beverage	45 40 120 45 10 75	2 ½"-thick broiled lamb chops 1 cup carrots and chives 1 cup tossed salad 1 tablespoon dressing 2 halves peach (syrup-packed) Beverage	250 50 50 60 80
TUES.	6 oz. grapefruit juice 2 poached or boiled eggs 1 piece toast 1 pat butter Beverage	75 150 75 50	1 cup flaked crabmeat 3 tablespoons tomato sauce 1 cup stewed celery ¼ average-size melon Beverage	130 50 25 65	1 cup asparagus soup 1 serving ***baked cottage cheese-stuffed peppers** ½ cup Lima beans 1 brick ice cream Beverage	200 276 75 167
WED.	8 oz. tomato juice 1 piece toast 1 pat butter 2 tablespoons jam or jelly Beverage	50 75 50 100	1 cup chicken noodle soup ½ cup **cottage cheese** ½ cup fruit salad 2 soda crackers Beverage	125 120 90 50	6 raw oysters 3 tablespoons cocktail sauce ¼ lb. sirloin steak ½ cup mushrooms 1 cup tossed salad with dressing 2 halves pear (water pack) Beverage	50 50 340 15 110 80
THURS.	½ small grapefruit ½ cup warm cereal ¼ cup milk Beverage	50 75 40	½ med. cantaloupe 1 cup chow mein ¾ cup steamed rice 2 teaspoons soy sauce Beverage	50 300 100 10	1 cup pepper pot soup 1 serving ****cottage cheese soufflé** 6 small stewed onions 1 cup Jell-O, plain Beverage	125 290 25 155
FRI.	6 oz. apple juice 1 fried or scrambled egg 1 piece toast Beverage	75 110 75	1 cup vegetable soup ½ cup **cottage cheese** ½ cup pineapple, chives 3 med. Graham crackers Beverage	100 120 100 80	5 shrimp 3 tablespoons cocktail sauce 1 med. broiled lobster 1 cup green beans 6 small olives ½ cup canned sour cherries Beverage	100 50 310 25 50 60
SAT.	½ cup orange slices 1 average English muffin 2 pats butter Beverage	45 150 100	2 pieces bread (sandwich) 3 tablespoons **cottage cheese spread** (made with chopped pimiento, green pepper) 1 med. baked apple (no sugar) Beverage	150 70 120	1 cup barley soup ¼ lb. roast beef 1 cup broccoli ½ baked potato ½ cup strawberries Beverage	125 380 45 70 50
			Brunch		**Supper**	
SUN.			6 oz. orange juice 2 pieces French toast 2 tablespoons syrup 3 strips bacon ½ cup fruit salad Beverage	75 250 100 100 90	1 cup chicken broth 3 saltine crackers ½ med. fried chicken 1 cup tossed salad ½ cup fresh pineapple Beverage	100 50 325 100 40

*BAKED COTTAGE CHEESE-STUFFED PEPPERS

(Makes 2 servings)

2 large green peppers
1 teaspoon butter
1 tablespoon grated onion
1 cup (one 8-oz. can) Spanish style tomato sauce
⅛ teaspoon salt
1/16 teaspoon pepper
1 cup rice
½ cup cottage cheese, flavoured with sieved grated Parmesan and Romano cheese

Wash peppers. Cut a thin slice from stem end of each pepper; finely chop slices; reserve. Remove seeds from peppers. Cook the peppers in boiling water for about five minutes. Remove from water; drain thoroughly. Melt butter in skillet; sauté the reserved chopped pepper and onion in butter until tender. Blend in tomato sauce, salt, and pepper. Remove from heat. Combine rice and cottage cheese; add one-half of the tomato mixture; blend thoroughly. Reserve remaining sauce. Fill peppers with cottage cheese and rice mixture. Place in shallow baking dish; pour a small amount of water around peppers. Bake in moderate oven (375° F.) about 25 minutes or until peppers are tender when pierced with a fork. Place baked peppers on serving platter. Reheat reserved sauce; pour over peppers. Sprinkle with grated Parmesan and Romano cheese.

**COTTAGE CHEESE SOUFFLÉ

(Makes 2 servings)

⅓ cup sifted flour
½ teaspoon salt
Dash of black pepper
2⅔ tablespoons butter, melted
½ cup milk
1 cup creamed style cottage cheese
2 eggs, separated
½ teaspoon finely grated onion

Blend flour, salt, and pepper with melted butter. Slowly stir in milk, keeping mixture smooth. Stir in cottage cheese. Place over low heat and cook, stirring constantly, until thickened. Remove from heat. Beat egg yolks until thick and lemon-coloured. Slowly stir hot sauce into egg yolks. Add onion. Beat egg whites until stiff but not dry. Fold cottage cheese mixture into egg whites. Pour into 1-quart casserole. Bake in slow oven (300° F.) for about three-quarters of an hour, until lightly browned; the top should be firm and dry. Serve at once.



TAKING A CHANCE ON LOVE

(Continued from page 91)

well in an anthill. No doubt it prospers among the corals and the snails. But life as we understand it, as we dream of it is a reaching for something that is not obviously within reach; it is taking a chance on the two in the bush and letting the one in the hand go free.

And so, too, there are all these manuals of instructions and books of good guidance, spiritual and physical (often with many, many illustrations), informing lovers how to love and married people how to be married.

If the bride is ignorant of the physical aspects of love on her wedding night then, say the wise ones, give her a book with diagrams and simple instructions and all will be well.

All, of course, will not be well (and it is surely not only the bride who is ignorant), for it is the very fears and concerns and excitements and frustrations that cause two persons to adjust themselves, to forget part of themselves, to blend their small experiences in order to discover larger and lovelier ones.

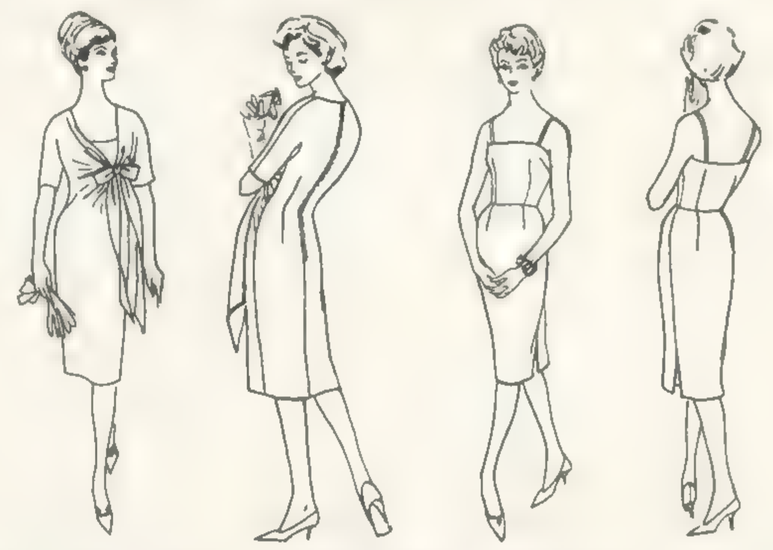
Will a book do this? Will two books, one for each, do this? Should it be the same book for both? And will the book go on and explain how to watch a woman's tears in agony; will it explain how to touch the hand of a newborn child in awe and wonder; will it facilitate the making of secret shorthand jokes; will it instruct in the magic of glances that contain paragraphs?

Absurd, of course. The gamble goes with love and marriage as the water goes with the wave. It is part of it. It is its form and colour. It is one of its dimensions.

You do not plan miracles. If you are alive you bet on them and take a chance.

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 156-157)



Above: GRIFFE. Vogue Pattern 1449. Dress and fitted slip in sizes 12 to 20 (32 to 40). To make this pattern in size 14, using fabric without nap, yardages are as follows: dress, 2⅞ yards of 54" fabric; slip requires 1⅞ yards of 39" fabric. Price, $2.50.



Above: LAROCHE. Vogue Pattern 1450. Coat and dress costume in sizes 10 to 16 (31 to 36). In size 14, the coat takes 3½ yards of 54" fabric; the dress, 2⅝ yards of 54" fabric. In both cases, yardages given are for fabrics without nap. Price, $3.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.



Modess .... because



SUPERGLOW SOLID SATIN

face powder that looks so natural only your compact will know!

Germaine Monteil has perfected a new solid powder formula with a texture far finer and smoother than has ever before been possible. It mists over imperfections like a translucent veil, yet at the same time blends so perfectly with your own skin tone it almost seems to vanish as you put it on, leaving enhanced beauty as its only trace. A finer texture also means a greater clinging power, so that your powder is still fresh and beautiful hours after you have put it on. Wear it and find new loveliness!

Germaine Monteil

VOGUE

MAY, 1959

Vogue's eye view
of
beauty—

for whom?

Not long ago one of our oldest friends said to us, "When you say false eyelashes are in fashion, you don't mean that my cousin in Milton, Massachusetts, should wear false eyelashes . . ." To which *we* said yes, yes, yes we do, providing, of course, that she's living in the present, and she *wants* to wear false eyelashes. Point being, in this happy day of frankly marvellous face paint, ingenious hairdressers, and important breakthroughs in the technical concerns of diet and exercise. no woman need suffer from withering ego because she wasn't born looking like a combination of Spanish maja-Viking goddess-and-USA movie star. There are THINGS that can be done. To these much of this issue is devoted. For details, see pages 110-121.



Summer what-to-know list

There's no command-performance phase of this summer's fashion—it's a matter of clothes with seamed-in likeability, clothes that take to women naturally, soothing their psyches and keeping them, in general, cheerful about the fact that most female figures curve. That's where the wide

(Continued on next page)

Vanilla beige linen, left, the jacket a little envelope,
the dress easing sleeves out of the picture entirely.
By Larry Aldrich, in Moygashel linen tweed. About $110.
Suit, Hattie Carnegie beads: Bonwit Teller. Suit: Hudson's;
Famous-Barr. Sally Victor hat.
Rhythm Step shoes. Kayser stockings.
The well-based tan: Ambra—a Velluto
liquid make-up by Princess Marcella Borghese.

Travelling beige, right—a silk tussah sheath
marvellously adaptable to suitcasing, to shape-change;
the turntable belt can be worn cinch-i-er,
or put aside altogether. By Traina-Norell; about $245.
Dress, Marvella necklace, at Bergdorf Goodman.
Dress, also at Neiman-Marcus; I. Magnin. Dawnelle gloves.

WILLIAM BELL



Summer what-to-know list *continued*

belts come in, and even if you suffer from shopping inertia or fitting room claustrophobia, it's still possible to scoop up, more or less effortlessly, a slick circler of patent leather to up-date every shirtwaist look you own now. Can be such good therapy you'll go on to bigger things, such as . . .

COLOUR: Black is back; beige is great; white—in Broadway talk—simply socko. And as every American man knows, there's no better summer feature going than a sunburned blonde in a white dress. (Failing that, though, there are still some fairly dazzling brunettes.) No woman, however, need give up that remarkable euphoria discovered when the bright colours took over clothes-thinking; for this "lift" in terms of now, think yellow, green-pepper green, claret, checking the dress-of-the-summer looks on pages 138-141.

INSTEAD-OF-SLACKS CUE: Back this year, and high time too, is the sun-back dress—instances, pages 152-153. It's special joy: the fact that it can stand in for shorts or slacks where those cuts don't jibe with the figures involved. Or, for that matter, a short, pretty, bareback dress can provide a change from pants even for superb figures.

FOREIGN-INTRIGUE COATS: One of the instant excitements of the Dior Collection this spring was the taut little evening trench coat. A classic, it's living now on new vitality in fabrics from corduroy (most distinguished when it's taupe) to white cotton ottoman.

SHOE CUES: One of the zingiest looks going is the low, curvy heel especially if it's attached to a slender little pump as elegantly made as it would be for spikes, and, interestingly enough, these shoes have a special fashion affinity for big straw hats, deep-crowned and shadowing. . . . In a whole other fashion wave are the stripling sandals, skinny ribbonings of bright leather that call for impeccable pedicuring, a plump string of gay summer evenings.

UNDERNEATHNESS: If you haven't bought a waist cincher since, say, 1949, you can count yourself as ten years behind the times. The little waist is again a point of fashion honour. . . . As for brassières, there's a new case for the kind with wide-set straps, and it's based on décolletages; they also demand new caches of strapless brassières, backless effects.

Natural-est beige, left—silk pongee unsleeved dress and jacket with the kind of tissue-paper looks that make summer weather seem the most heavenly thing in the world. Suit by Talmack. About $225. This, and the hat by Christian Dior-New York, Schiaparelli earrings, all at Saks Fifth Avenue. Suit, also Dayton's; Sakowitz.

WILLIAM BELL

AT-THE-TOPNESS: Four new coiffures, smoothed, high-rising at the crown of the head, back the fashions on pages 118-121. Invisible in this issue, but rising now over some of the prettiest young faces in New York is the 1959 Ann Harding coiffure—centre part; deep, low waves; a flawless chignon not too low on the neck.

SUMMER SUIT CIRCUIT: Cardigans, of course, but beyond that, two excitements are sweeping the boards—the firmed-up white cotton suit, the silk suit. Although white cotton made its initial appearance this year in the collection of the unbeatable Chanel, it is taking to other non-Chanel shapes in America—two of the smashingest, further proof of the white-in-town charms, on pages 104-105. Here, on this page and opposite, are two silk suits speaking for the indestructible truth that no townier species of dash exists.

NEW BATWINGS: Cropped at the elbow, these summerized versions of batwing sleeves give the current up-at-the-top-importance a whole other feeling than bell sleeves; if you can't wear one, chances are the other is the fashion answer you want. See page 138 for further enlightenment.

OTHER ATTACHMENTS: Gold or glitter pins the size of silver dollars worn in pairs, like two great round buttons—slightly off-centre mid-front of an unadorned sheath, or shooting a diagonal from the neckline. . . . Bubble-sized pearls. . . . Gloves that stop clean at the wristbone *or* gloves that go straight up to elbow sleeves; no in-betweening here. . . . Pale-pink lips if they've never seen thirty; deeper pink for all those others.

WHO, TOO, CAN BIKINI?—First of all, the Americanized bikini almost invariably comes closer to the two-piece bathing suit than the Riviera-B.B. bikini. To wear either, one must be young, beautifully toned in the muscle department (which means exercise on a continuing, well-disciplined basis; swimming is enough only if you've been doing it regularly all winter), and blessed with a naturally spare but unbony figure—long lines, no angles. As to bikini locale, Newport is almost certainly out, and some beach clubs on Long Island flatly rule against bikinis. (If you aren't sure—it's worth a 'phone call.) However, for the private pool life that goes on across the country, bikinis are superbly in order. There are rules, however, and the most important is: own a beach coat—example, page 150—and wear it except when actively sunning or swimming. No quick dashes from the house in uncoated bikini.

Platinum beige silk, right, with sufficient beigeness for white (hat, gloves, beads); a silky beige sun tan. Suit by Mollie Parnis; jacket lining in a pomegranate shade of polka dotting. About $145. This, Marvella necklace, Fuchs gloves, Customcraft shoes, all Lord & Taylor. Suit: Hutzler's; Julius Garfinckel.





White
the new ottoman suit chic

New to the suit life this year—
white cotton ottoman; one distinguished
case in point here. A putty-coloured
rayon crêpe camisole makes the
jacket take-off-able, adds evening
hours to the wearing. By Gustave Tassell,
about $160. At Henri Bendel;
Nan Duskin; Frederick & Nelson.
The neo-Medici hat is by Sally Victor;
the black gloves by Van Raalte.

KAREN RADKAI



Pristine and ottoman, too, this
suit—cropped about its jacket,
wide away from the neck, with a nice
summer's length of sleeve.
And a manner compatible with town-living
anywhere—San Francisco, Florence,
Hong Kong. Made to order, in
French cotton, by Hattie Carnegie,
who is also responsible for the
deep, dashing Breton hat.



White

city dress chic

White city sheath making its bid for
fame in the little-black-dress manner—
cardiganized neckline,
wide patent leather belt,
no distractions. By Branell,
in grainy silk; about $80.
Dress and Van Raalte gloves at
Saks Fifth Avenue. Dress, also at
Julius Garfinckel; Neiman-Marcus.
Black and white silk sou'wester,
by Miss Frederics.



White cotton broadcloth shirt dress
with a full skirt, the proper length
of shirt-sleeving, and the
what-me-worry kind of chic that's the
heart of city-shirt-dress success.
By Anne Fogarty; about $35.
Black straw cartwheel.
a John Frederics Charmer.
Gloves by Van Raalte.
All. at Saks Fifth Avenue.
Dress, also Dayton's; Harzfeld's.

KAREN RADKAI



New take:
the plunge, in
White

On the tide of deep décolletages
for evening—in Paris, Rome, New York—
this foam: white collars.
Here, very much in the Nina Ricci vein.
a black silk organza dress,
neckline at low tide. A Galerie fashion;
about $90. Rosette Pennington:
Maison Blanche;
J. L. Brandeis; Vandever's.



Not one, but two white
collars, curved, plunge-y,
an un-naïve sort of fichu
on a black dress—this, full-skirted
for dancing. Collar, white silk
organza; dress, mohair-and-silk.
By Rudolf; about $160.
Lord & Taylor; Montaldo's;
Joseph Magnin.

KAREN RADKAI

Family beauty—three generations

Looks and spirit—the combination makes beauty memorable; not solely an excellence of bone, without the illumination of a point of view; not spirit without the excitement of a marvellous face. Opposite are three memorable beauties, all very much of this moment in American time, yet each subtly characteristic of her own generation. At the far right, Mrs. Ogden Mills; centre, Mrs. Fell, her daughter-in-law; and near right, Mrs. Cushing, who is Mrs. Fell's daughter, Mrs. Mills's granddaughter. Classic, distinguished, Mrs. Mills has for many years been a strenuous worker for the A.W.V.S. and an active participant in Republican Party politics. Mrs. Fell—long-limbed, slender, with a quick, direct charm—lives in New York, paints, plays tournament golf "well enough to enjoy it," and on the whole finds she rather relishes the leisure discovered when both her children married. (She expected to hate it.) Her daughter, Mrs. Cushing, lives in Syosset, and in the manner of today's young, does all of her own work, cooks "interesting" food (a skill she learned at school in Paris) and openly, attractively, shows pleasure in housekeeping as well as sketching, playing golf not quite as pro as her mother's.

MRS. FREDERICK AMES CUSHING

MRS. JOHN FELL

MRS. OGDEN MILLS

PHOTOGRAPHED FOR VOGUE
BY CECIL BEATON



Sun savoir-faire

New techniques in tan: how pale skins take to bronze; what's with frecklers; how to stop sun-aging; the new anti-peel program

This summer's authentic romanticism is a silky, low-fi sun tan, as good to own as it is to look at. And the only pebbles on this summer's beach are the Attractive Updated, the people aware of both the sun's enormous lure and its whole new lore. Hopelessly passé are the Sun-Greedy, who fanatically devour the sun in reckless, feckless helpings; the Sun Chickens, pale and uninteresting, curiously old—whatever their age—all summer long; the Lobster; the Peeler; and the Belle Sauvage, so brown she seems to have no features at all, just startling teeth and eyeballs.

What, then, is the new sun tan lore? Just this: a simple, logical system (why didn't someone think of it before?) called Exposure, Ltd.; the grasp that a watch and bottle (of sun-screen lotion) are the core of faultless tanning even for sun-pros. A bad burn's unmodern—not misfortune, but miscalculation.

At the base of Exposure, Ltd., is the premise that, although sensitive skins admittedly need a high degree of protection from the sun, too much protection at first adds up to no tan at all. The fact is: it takes a burn to trigger a tan. Only the burning rays of the sun can smite the skin's surface with enough power to send the message to the germinal layer of skin which sets up production of brown pigment. But that burn *can* be controlled, kept slight, light, and harmless. So, with a new power of knowledge, this year the sun will shine productively on such as these. . . .

The unlikely tanners. Delicate skins, pale skins, even the redheaded can plan, this season, to tan, and beautifully. With the E., Ltd., scheme, a handsome tan was lately accomplished, under the supervision of three scientists, by a redhead who never in her life had found anything but misery in the sun. Her program was this: fifteen unprotected minutes spent in the summer sun at the time of its greatest burning power (that's from ten to two; before and after that, with its rays on a slant, the sun can only tan). Fifteen is just enough minutes to let a faint reddening show the next day. This radical fling was followed by a sunny hour and three-quarters under a coating of excellent sun-screen cream or lotion that filtered out all the short rays of the ultraviolet (only one tenth of one per cent of all sunlight, which is little but O my). This alternate exposure and screen-protection act was scrupulously performed for one week, at the end of which a smashing, never-before sun tan surfaced. With slight personal variations, this plan's a heartening recommendation for all the sun-shy. For sensitive skins, the fiftee[illegible]minutes should never be increased, but the protected session may in time be decreased.

The beiged beauties. Even in a tan summer a deep, dark brown is not truly healthy; in fact, it's merely the body's defense against the bad health that goes with burning. This year deep tan is not fashion either. Not leather, not mahogany veneer, but a skin with *(Continued on page 169)*

Natural good looks; a cosmetic plus

Jane Fonda, right, stands for the natural close-up good looks that go, ideally, with being young, American, and busy. (Current busyness—a contract in the offing that will add a new Fonda to the movies; her father is, of course, Henry Fonda.) Her make-up adjustments to naturalness: soft lipstick light generated by pink lipstick and a pearled-pink shade called Royal White brushed on in that order: a pep wash for the skin called Super-Tone. Its most striking effect: a way of giving the skin's own colour further clearance. All the cosmetics, by Germaine Monteil.



The great make-up misunderstanding

The great misunderstanding: that a natural look and the almost total absence of make-up mean the same beguiling thing. They don't. Actually, to produce the appearance of natural good looks requires make-up. And, assuming that most women have been wearing the full quota of civilized make-up—foundation, face powder, the colourifics of lipstick, eye shadow, mascara, possibly rouge—and putting it on-face with a fair amount of skill, what we're here to say is this: to look natural now takes more *making-up.* What's changed is: point of view. Making-up is understood more and more to mean creating a new beauty, not theatrically faking an old one. Changed, too, is the actual make-up. Softened, white-lighted, it requires some startling new management of radiance-versus-colour. **The face a woman builds for herself** begins by snapping on a light. New foundations (and new lipsticks, eye shadows, even nail enamels—see page 115 for magnification of this point) are being compounded now with shimmer, a self-radiating quality that is the result often of a substance called guanine (rhymes with praline, for the *Time* readers). This crystalline material clings to the underside of fish scale and gives the transparent scale its soap-bubble play of colour. Guanine is the lustre on, among other things, synthetic pearls, automobiles, golf clubs, buttons, and baby rattles. Foundations with built-in light (or built-in guanine) explain down to this: molecules of the foundation arrange themselves on the face in patterns that refract light. Like the facets of a gem diamond, the molecular jigsaw picks up brilliance from the surrounding light of day or night and radiates out-goingly.

Illuminating to know, too, is the fact that while guanine manages very well in any cosmetic remotely liquid (a sort of sea-memory, probably), powder-ground oyster shells are usually responsible for the microscopic light glints in face powder. Should all this begin to seem too radiant for mortal eyes, you might think back to the prettiest, most natural-looking complexion you've seen lately and realize, infants not counted, the results were probably obtained from a foundation and face powder with marine-life ingredients. To note while we're on the subject of how much shine is enough: a woman whose forehead, nose, and chin inevitably announce the heat *and* the humidity will find facial anti-perspirants, both lotion and pure-liquid forms, to take the place of foundation. *(Continued on page 117)*

Make-up—to the life: four photographs by Irving Penn

Magnified here and on the next three pages: a beauty documentary by Vogue's photographer, Irving Penn. Opposite, the 14-k. brown eye, brushed on from a new palette charged with subtleties—amber, gold, lustrous white highlights. The bronzeness, "very like the shadow of lashes," according to a leading TV make-up man. Elizabeth Arden eye shadows.





Magnified here: how lips can now be made to look "naturally" pink, quicksilver-mobile. By platinumizing, by glints incorporated into lipstick. Here, Revlon's Frosted Pink Platinum.

PENN

Magnified here: pinker fingernails, and what it takes to make them glisten "naturally." Nail enamel fortified with light—and with some fascinating sidelights besides; more about this Bright Pink, one of the Fresh Paint shades by Charles of the Ritz, page 168.



The make-up misunderstanding

continued

It's a misunderstanding to take the point of view that last year's lipstick will accomplish the right things for the new self-radiant complexions. Newer and better: light-filled lipstick colours that have a delightful way of touching up a mouth's expressiveness, their sparkle outshining the fact of their pinkness or rosiness. Fine-drawn brushwork is an essential now since tiny strokes seem to liquefy the colour better than a single slash. Shopping note: the frosted colours have a way of looking far fainter in the stick than on the skin—full intensity of colour appears as the colour "sets." In pale colours, too, now, are the still-invaluable pencils for outlining mouths.

It's a misunderstanding to undervalue the use of eye make-up in natural good looks; properly used, it gives the eyes a look of being brighter, bigger, more wide-open. Furthermore—to take an elementary approach—it adds tremendously to that child-size virtue, tidiness, and *clarifies* what natural beauty was on the scene originally. Mixing a personal eye shadow is an enviable talent—and learnable. Plan on using a soft, rather full brush; at least two colours of eye shadow, one of them white. "Work" the colours on a palette (a good surface to mix on is the art-class favourite, an overturned porcelain saucer); then stroke your brush through the white shadow and begin at the inside corner of the eye. Follow deftly across the lid and close to the lash adding your mixture—newest additive is amber—as you progress. At the outside corner of the eye bring the colour up and tap the edges out softly on the flat between the eye-corner and the tip of the eyebrow. Re eyebrows: feather strokes of a soft pencil should build the eyebrow from the top down. Re mascara: it's lighter, muted. Evening ones have silver, gold spangling.

Looks that don't begin with radiantly healthy skin show an obvious misunderstanding of just how much make-up alone can be expected to do for you. Current cleansers with their great lightness and demon energy work like a movie star's lighting crew to put complexions in superb tone. A woman should, of course, take into account the quality of her own skin when choosing, and the variety of choices is a staggerer: creams, precipitating liquids that shake up like salad dressing, flowing-cream cleansers, vegetable-oil compounds, the frozen-looking gels with wonderful slippage once they hit the warmth of the skin, hypo-allergenic or medicated creams. Among the newest cleansers are the volatiles (a name to ask for noted on page 110). Their principal aim is to take the slothful complexion out of its doldrums by equalizing oiliness, bringing the surface of the skin to a point of fresh readiness for moisture and make-up. For the "soap and water never hurt anybody" school, there's a rediscovery now of clear, liquidizing soaps that leave a glycerine dew on the skin. This dew in turn acts cosmetically, holding moisture on the skin's surface. Superfatted, non-drying soaps increase daily in numbers, effectiveness, and charm—lettuce soap and sesame seed soap are two heavenly-sounding bubblers currently waking complexions gently.

In hair colour what's wanted is a smooth polish of colour, a longer sway of hair that reflects its own light. Ways of getting this look: by line (see pages 118-121 for coiffures curved rather than curled into shape); by thinking of your own hair in lighter shades than you're apt to usually—for brown shades of hair, a toast-blond; for blond hair, a cooling-out of colour to the shade of lemon rind. A light-frame of pale colour around the face has the same beatific complexion effects as a string of light bulbs around a mirror. And for an almost-automatic degree of polish and length, try a part. If not centred or offside, a softening zigzag part that salons manage now.

blonder blond . . . needed instanter for this year's longer ribbon-lengths of hair. Cool salon-blondness here, almost as immediate as the decision to tint—Instant Whip by Clairol.



Wave of pleats, *left:* Black crêpe late-day dress with news where it counts most these days: at the top—an immense bertha of pleats, circling around to a deep back décolletage. Dress, in Onondaga fabric of Avisco rayon and Celanese acetate; about $60. Herbert Levine shoes. Both, at Bonwit Teller. Dress, also at Neiman-Marcus; I. Magnin.

Short waves. Out of yesterday's blown dandelion, today's petals—one of the charming ways that hair is settling down to new lengths, new order, and skipping the awkward age entirely. This, parted, petalled in wide clinging waves, owing everything to proper management. In this case: Twinkle Instant permanent wave, by Bonat. The coiffure, by Walter Florell.



SCHATZBERG

Crêpe chalking, *left:* A what-could-be-simpler sort of devastation—
namely, the white white dress that's as quick to charm
this summer as it was when Carole Lombard had just discovered
Her Man Godfrey. The back is bare, meaning a sun tan's in order;
the belt, a black lash of patent leather. Dress by Edward Abbott
in Onondaga crêpe of Avisco rayon and Celanese acetate;
about $70. At Miss Bergdorf of Bergdorf Goodman;
Frost Bros.; Meier & Frank. Christian Dior shoes.

Single waving: Calmest, smoothest version of the new
all-of-a-length hair, this coif—with no part—has one deep
true wave precisely at ear-level. The ends are turned under,
meticulously. All this symmetry by the design of Coiffures Americana.

batiste shift, *left:*
a really summery *long* summer
evening dress—uncluttered, cool, charming.
Bunched geraniums on white cotton batiste, a trail of
geranium-coloured sash (this, peau de soie). About $160
at Bergdorf Goodman; Neiman-Marcus. Andrew Geller shoe

Upswept waves—a Directoire look, the brow pure,
neck uncluttered; hair folded high on the crown, curving, not curling,
around the face. Some of its shine and symmetry,
due to a new permanent wave containing milk proteins—
Caryl Richards' Milk Bath. Coiffure by Enrico Caruso.



Chiffon whirl, *right:*
the hard-to-find kind of summer charmer
that's long, yet fresh, pretty, and effortless.
Red roses on white silk chiffon, low at
the back; skirt, floaty for dancing.
By Dorothy Dickerson; about $290. Laguna jewellery.
Both at Saks Fifth Avenue. Dress, also Jenny's.

Rounded sweep—new evening simplicity;
much of the shaping, done by brush.
Again, the brow is clear; hair curvy, not curly.
Coiffure (and that masterly brushing) by Maison Antoine.

SCHATZBERG

PEOPLE ARE TALKING ABOUT...

People are talking about . . . Small atomic submarines with few in crew. . . . That constant international abrasive, Berlin. . . . The State Department. . . . The irritations caused by "a word from our alternate sponsor.". . . The Art Buchwald fluent fun, *More Caviar*, which the jacket announces as "The story of a man who found happiness with an expense account," happiness which shows all through this agile, candid book, but especially in the chapter, "A weekend in the country."

People are talking about . . . The Jack Paar phrase, "Dear hearts." . . . Patricia Wilde, the exclamation point of the horseplay ballet, "Native Dancers," another joyous gallop by the New York City Ballet. . . . The amusing, scholarly fascinations of *The Transatlantic Smiths* by Robert Allerton Parker who has closed the circle around an American Quaker family that knew well, among others, Walt Whitman, Henry James, the odd Webbs, Bernard Shaw, the Stracheys, and John Maynard Keynes, a family in which one daughter married Bertrand Russell and the other, Bernard Berenson, and all, including Logan Pearsall Smith, became part of the literary and art history of a whole period.

People are talking about . . . The spring pleasure of the drink, *cassis vin blanc*, made by pouring a few drops of syrup of cassis into a round, iced wineglass and then swirling the pink stuff around before adding chilled, dry white wine. . . . Elizabeth Marshall Thomas who wrote *The Harmless People*, those hungry, sad, incompetent Bushmen, who live lives of dire tension and strain, nervous with fears, although untouched by civilization's panics. . . . The head jazz of the Chico Hamilton Quintet (flute or saxophone, drums, 'cello, bass, guitar) who play, usually, with a soft walking beat. . . . Marshal Matt Dillon and his gimpy helper, Chester.

People are talking about . . . The number of unfamiliar, but important, paintings from private collections in the loan exhibition, "Masterpieces of Impressionist and Post-Impressionist Painting," at Washington's National Gallery of Art. . . . Norm Dygon, an amusing pianist, and his dummy-with-a-difference, the three-foot Mr. Chips, who sings and plays duets, the whole thing worked electronically. . . . The startling, imaginative novel, *Providence Island*, an adventure by Jacquetta Hawkes who finds almost every virtue in a lost tribe on a Pacific island, living as though they were still in the Palaeolithic times, but finds only dismal lack of virtue in Americans.

PAUL NEWMAN, *opposite*, to some, the king of the Ornamental Lug School of acting—conventionally handsome, brightly blond, scrubbed, looking still steamy from the shower. The sum of sex in *Sweet Bird of Youth*, Mr. Newman has the wild grace of a lynx as he bounds across the wide stage, blackmailing the equally wild Geraldine Page, taking flight into a long stream of consciousness pointing out how he brought joy to many women who might never have made it without his bedroom flamboyance. Even offstage, Mr. Newman continues that famous Tennessee Williams' actor voice that almost anybody can mimic; the difficulty is not to keep talking that way after the performance. (On a recent television panel, Mr. Newman kept saying "You know" between every three or four words in a trying explanation of conformity and of what he called his own "search for identity." No one knows if he has found it.) His rapid but powerful career began after several years of Kenyon College, two more in the Navy during World War II, and a time at the Yale Drama School. Fairly quickly, then, he jumped into *Picnic*, and from there into these movies: *Somebody Up There Likes Me, Cat on a Hot Tin Roof*, and *The Long Hot Summer*. Now back in the theatre, Mr. Newman has a prodigious, pulsing way as Chance Wayne, lost heel of *Sweet Bird of Youth*.



Gauguin

before Tahiti



PAUL GAUGUIN IN PARIS, 1888

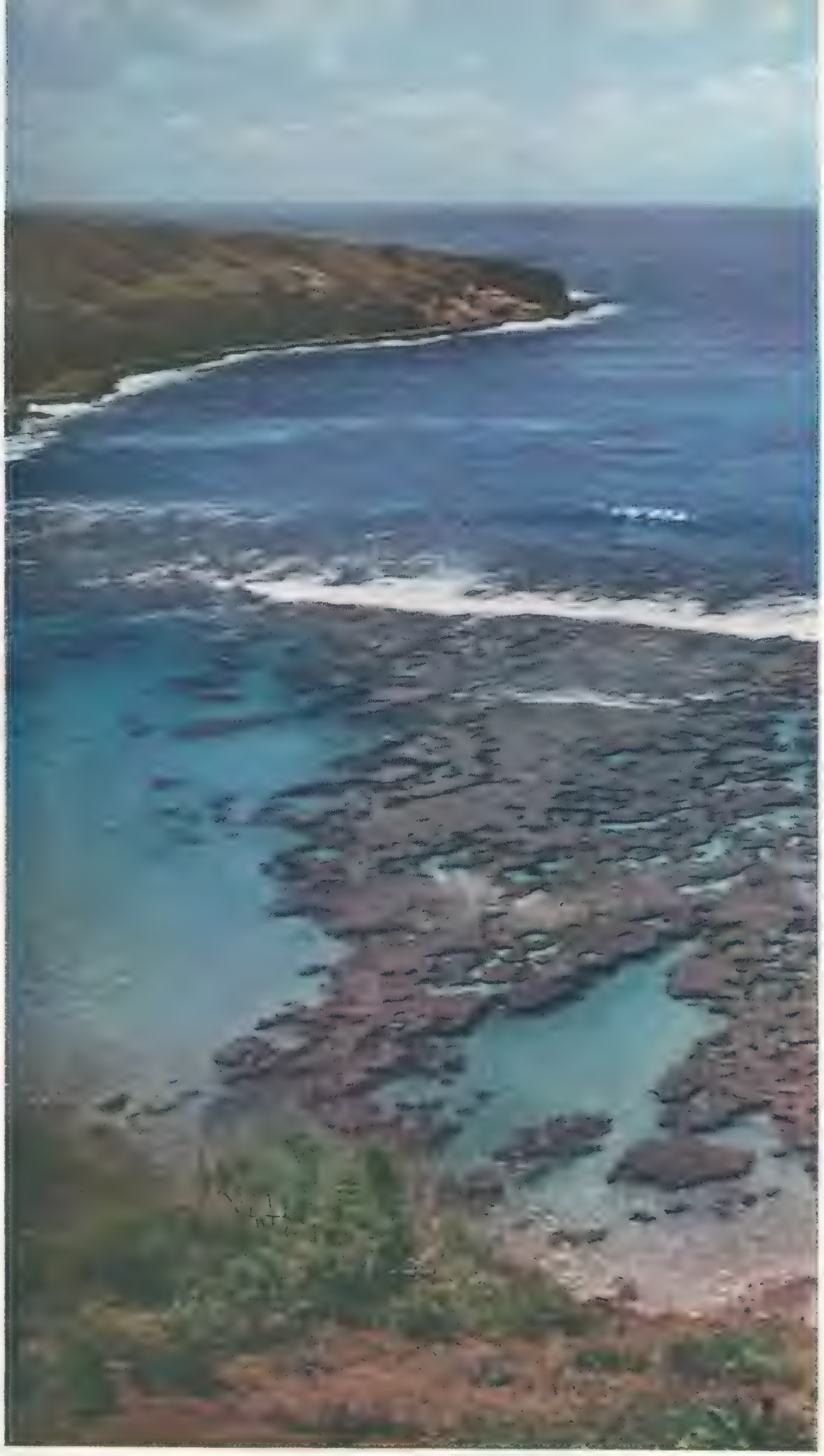
A GREAT GATHERING OF GAUGUIN WORKS, NOW AT THE METROPOLITAN MUSEUM

In 1888 when Paul Gauguin became forty he had two extraordinary experiences: he spent two months at Arles with Van Gogh and he spent some months in Brittany, a period that gave the world a series of masterpieces three years before the more famously dramatic episodes of his Tahitian life. Paintings from both periods (and more) are on exhibition now at the Metropolitan Museum in New York after a stay at The Art Institute of Chicago. (Although the enervating poverty, the cruel hardships are well known, less known is his connoisseur's eye: as an amateur he collected, wisely and early, the paintings of Cézanne, Monet, Renoir, Sisley, Pissarro, and Manet.) In the Brittany painting of the three shadowless puppies (opposite) Gauguin showed the brilliance of his designs, the flatness of composition, the courage and the boldness of his imagination, the technical skill to pin down his radical theories, now conservative theorems of modern art.

"STILL LIFE WITH THREE PUPPIES," 1888

MRS. SIMON GUGGENHEIM FUND, THE MUSEUM OF MODERN ART, NEW YORK





HAWAII—

Hawaii," Ansel Adams wrote to Vogue, "is a sensitive and illusive actuality, easily generating superficial excitement and illusions of glamour. It is, however, a solid and healthy complex of nature and civilization physically isolated in the immense ocean, yet spiritually and socially linked with the contemporary world—a blend of Polynesian, Oriental, and Caucasian.

"I came first to Hawaii to make photographs of the National Parks for my Guggenheim Fellowship project in 1946 and 1948. I returned in 1957-1958 to complete a series for the Bishop National Bank, celebrating its centennial. (The white man has been in Hawaii for nearly two centuries.) In my travels through the major islands of Hawaii, I have tasted some of the essence of a truly magical world. A true experience awaits those who come to Hawaii with an attitude of discovery and appreciation. Visitors warm themselves in the Hawaii of their dreams. Iridescent rain may fall on the emerald coasts while snow whirls on the crowns of Mauna Loa and Mauna Kea. While a farm family work and laugh in their taro fields, Maestro George Barati may be rehearsing the symphony orchestra in Honolulu or Jean Charlot sketching a new fresco for an island church. The moon soars over Diamond Head, searches out the deep shadows of Haleakala, and touches with white fire the wild surf of the Napali coast. The real Hawaii glows with more warmth and beauty than most people in other parts of the world may realize. Now that Hawaii is a state we will know more, see more, and understand more about its magnificent people and its inevitable destiny."

EDITOR'S NOTE: Ansel Adams belongs to that small group of master photographers, world recognized. In *The Picture History of Photography*, Peter Pollack wrote: "A skilled musician, an erudite naturalist, a gifted writer and teacher, and an exuberant, warm personality, Ansel Adams willingly embraces the term 'photographer' as belonging to a noble profession."



by choice *With this masterly Ansel Adams photograph of a cove near Diamond Head, Vogue begins a special eight-page report on Oahu and the Neighbor Islands.*



Above and right: The eight islands that make Hawaii; linking them, airline shuttles. *Left:* Two Hawaii buffs —James Michener, whose *Tales of the South Pacific* gave him a Pulitzer Prize and whose new panoramic novel. *Hawaii.* will be out in the autumn; and William Lederer, coauthor of the disturbing novel *The Ugly American.* For both: "Hawaii is the logical place to live." Both are exultant over Hawaii's statehood.

HAWAII—
the unexpected side

For a look beyond the travel-poster curtain of Honolulu, into the Neighbor Islands which—within air-shuttling distance of Honolulu—form Hawaii's own frontier, Vogue made a camera-to-eye trip recently. Finds: Swiss pastures, Texas ranches, a Corniche coastal strip, a steepled New England village, empty ecru-lace beaches, inland rivers, marvellously comfortable hotels, volcano-powered steam baths . . . doves, legends of beloved kings and new kingpins, torch-lit gardens, the curious ten-minutes-past-the-hour striking of clocks, navy-blue dawns . . . and, as in all Hawaii, not a single billboard anywhere in sight.

Right: John Ford, director of more than eighty movies, including *The Informer, The Grapes of Wrath,* and *The Quiet Man,* aboard his 110-foot ketch, the "Araner," at its mooring in Honolulu. The Ford formula: work in Hollywood, but live in Hawaii. He cabled Vogue: "We finish work, hop a plane, and in eight hours we're home." Home is the "Araner" (built in Massachusetts in 1925) with 7,000 feet of sail, a crew of seven, and Irish, the mate—thin, brown, tattooed. Mr. Ford, an enormous man with a gentle worldly voice, was born in Maine, retired as a Rear Admiral in the U.S. Navy after Korea, and speaks the most beautiful French. For thirty years Mr. and Mrs. Ford have been going to Hawaii, sent their son and daughter to school there. On the "Araner," here, Mr. Ford wearing a squashed-down Navy cap, black eye patch, white flannels, and an old sweater over an elegant silk shirt.





Left: **At Moir's Gardens, some 2,000 rare cacti from all over the world.**



KAUAI

Above: **Skiing on the Wailua River.**

Above: **Outside the dining room at Coco Palms, two whole pigs in the charcoal pit.**

Left: **Here, most of the movie *South Pacific* was filmed.**



Right: **Hula hand.**

From the air, Kauai looks like an orgy of greenery. This little round island, thirty-two miles across, has velvet-green mountains with such names as Sleeping Giant and Queen Victoria's Profile. For hopping to Kauai or any of the other Hawaiian Islands, both Aloha and Hawaiian Airlines usually run four flights each way every day to and from Honolulu; about forty minutes, $11.20, one way.

Honeymooners often choose the cottage-living in the royal coconut grove of the Coco Palms Hotel . . . the coconuts tidily picked off for safety . . . $22 a day, American plan. Moonlight experience; a boat ride up the slim, plum-tree-banked Wailua River—three miles long. At one part of the river there is a cathedral-high green grotto.

Unexpected sports: razorback hog hunting all year round, but wild goat only July through September . . . streams stocked with rainbow trout . . . all this at Kokee Camps. . . . Summer hunting along the wild Na Pali coast.

New addresses: the Wailua Ranch Hotel, enormous views, trail horses, a wine cellar, guests pick their own papayas. American plan, $15 a day. . . . Facing the Pacific, the Polynesia Inn, a baby apartment hotel with the bar under a banyan tree; $10 a day, European plan.

The especially lazy green pace at the Kauai Inn—the hotel is adding a hundred new rooms this year to its present ninety-seven—$18 a day, American plan. . . . The Saturday night circuit at Nawiliwili harbour (the night clubs, Jetty and Lincoln's Bar), very beachcomber and sailorish.

Left: **On the 3,000-acre Rice Ranch, Mr. and Mrs. Holbrook Goodale ride with their four children who are great-grandchildren of the famous eighty-three-year-old Charles Atwood Rice.**

DE MORGOLI

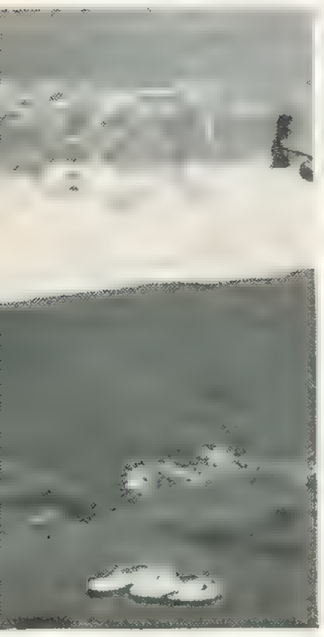
HAWAII: The big island



Above: **Portable charcoal barbecue.**



Above: **Guests at the Kona Inn can follow a deep-sea catch from their armchairs.**

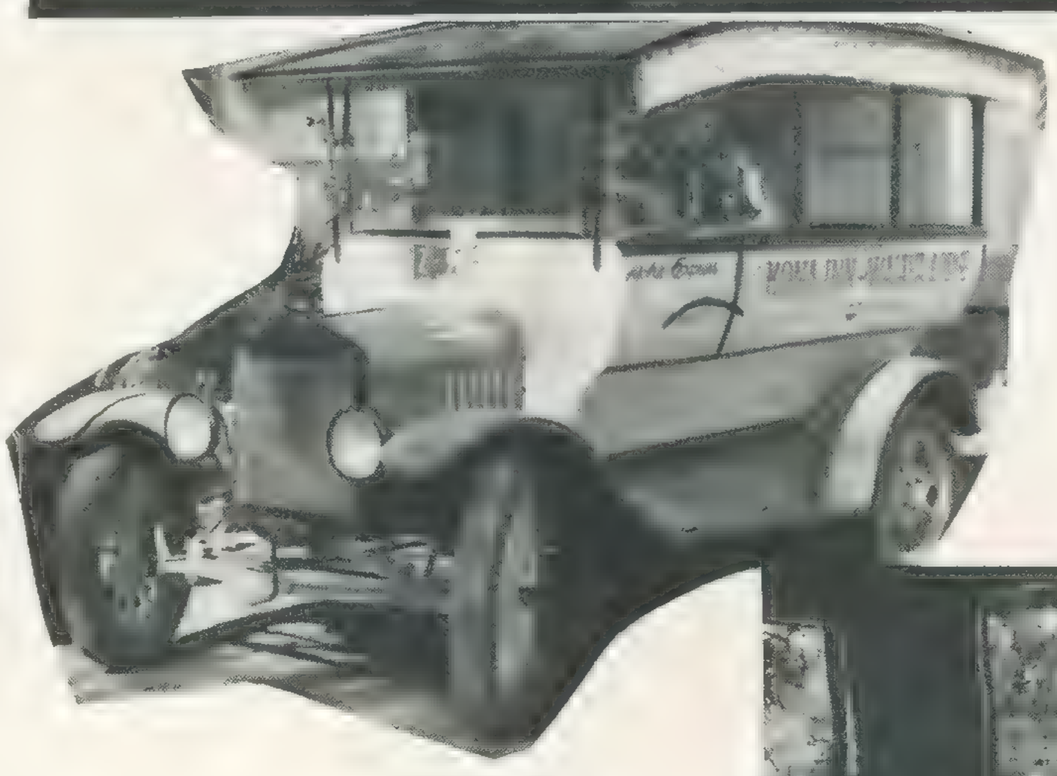


Above: **The black sand beach; whipped-cream waves.**

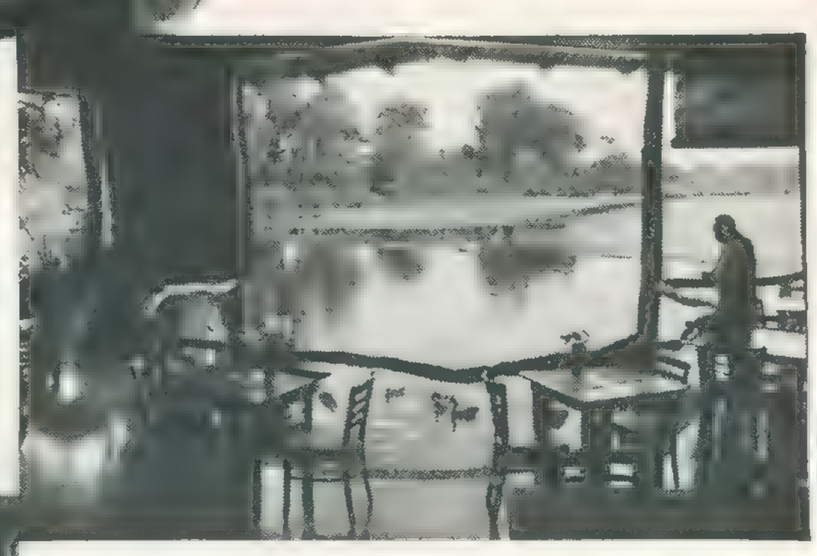
For anyone looking for Honolulu: it won't be found on this Hawaii. (Honolulu is actually on the island of Oahu.) Biggest and most easterly of the islands, and the one from which the entire group of islands takes its name, Hawaii is the furthest from Honolulu. Its specialties: two of the world's most active volcanoes; orchids for miles; deep-sea fishing; coffee plantations; black sand beaches, over 900,000 acres of ranch land. Air-runs from Honolulu $15 to $20, one way.

The black, eerie, free-form shapes on this island are the spectacular results of volcanic eruptions. The exact year of the lava flows (the most recent in 1955) is marked by the red-caped warriors, signposts of the Hawaii Visitors Bureau. There are steam baths piped from volcano steam vents at Volcano House hotel, built on the rim of Kilauea Crater. (The innkeeper, Uncle George, a one-hundred-year-old Greek, is an expert cribbage player.) Room with volcano view, $16.50 a day, American plan.

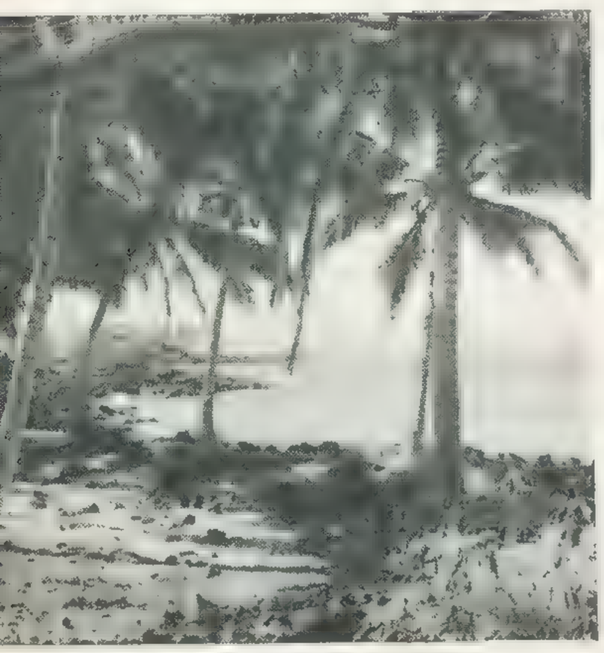
All year sport on the slopes of Mauna Kea volcano includes hunting wild boar and wild goat. "Slim" Holt at Hilo makes arrangements for guide, jeep, guns, for $95 a day. . . . Cottages around Hilo have orchid hedges. At Orchids of Hawaii the plants grow out-of-doors in black lava soil. Japanese girls at tailor-long worktables use mounds of a thousand orchids, five thousand plumerias, for making leis. . . . Once a yacht club, the Naniloa Hotel, overlooking Hilo harbour, serves orchids with breakfast of eggs and bacon. $18 a day, American plan.



Above: **A bright-red model-T Ford with fringe (called a "sampan") takes guests to the White Beach.**



Above **and** ***left:*** **Hilo's charming Lanai restaurant, known for its good food; one dines on a verandah with a serene view of the lagoon, to the quack of ducks.**



Below: **A lonely, palmy, lava cove.**



Right: **Cipher of the late King Kalakaua, who wrote Hawaii's national song, "Hawaii Ponoi."**





Right: **Children, black sand, and outrigger canoe.**

MAUI

The design of this biggish island —deep, green valleys, rain-clouded mountain peaks, sunlit plains—ties up neatly with rainbows. They come in twos here, and linger; as photographers say, "a long exposure." Maui lies midway between Honolulu and the Big Island; from either direction, about forty minutes by air and about $12 one way.

The main airfield and the big harbour for loading sugar and pineapple are at Kahului; here too, a compact shopping centre and the Maui Palms Hotel. In the palmy grounds, the perpetual noise of myna birds; in the lobby, a keg with chilled pineapple juice; on the beds, yellow sheets. The panelled lanai rooms, $10 a day without meals. (At all island hotels, special, lower rates for travellers on sugar or pineapple business.)

For pure pleasure, the thirty-mile drive to the practically dead old whaling town of Lahaina, passing through tall sugar fields, skirting abrupt cliffs and a dazzling coast of empty beaches. At Lahaina, the budding business Maui Divers of Hawaii Ltd., is owned by three young deep-sea divers who discovered black coral here—a handsome jewellery potential.

Midway to Haleakala, "the world's largest dormant volcano," at 3,200 feet, is James' Lodge, with its honour system bar; guests take what they want, then tell Mr. James how much.

The prime reason for taking the fifteen-minute plane hop to the Hana coast, the eastern, tropical tip of Maui, is to go to the luxe Hana-Maui Hotel, where everyone is treated like a house guest. Exquisite details: Paisley blanket covers; white, giant bath towels; good food—a specialty, taro leaves cooked like spinach, a new, tangy taste; two beaches, with or without surf; no telephones; no tipping, but 10% on the bill; no extras and no problems. Lanai cottage room, $25 a day, American plan.



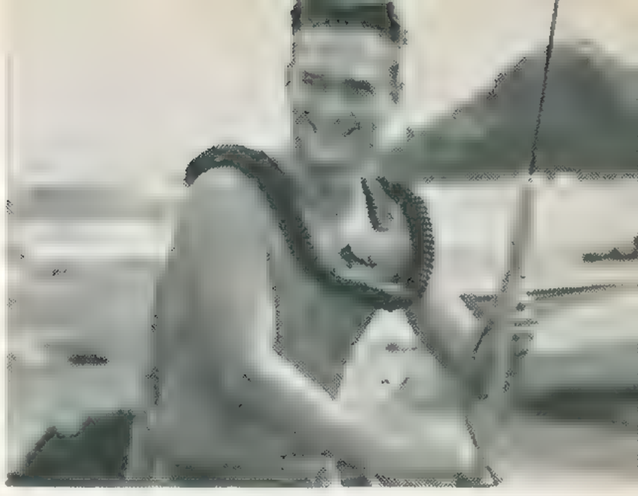
Above: **White plumeria leis, which have the lingering smell of expensive perfume.**

Below: **At the luxe Hana-Maui Hotel, the chef at barbecues.**

Right: **The island signpost to the world. Maui is 70 miles from Honolulu.**

Below: **At the Maui Palms Hotel, dark, cool bedrooms opening on sunny lanais.**

DE MORGOLI



Above: **Jack Ackerman, after a 250-foot dive.** ***Below:*** **A three-foot, black coral tree he found.**



Below: **Always this red-caped warrior sign.**

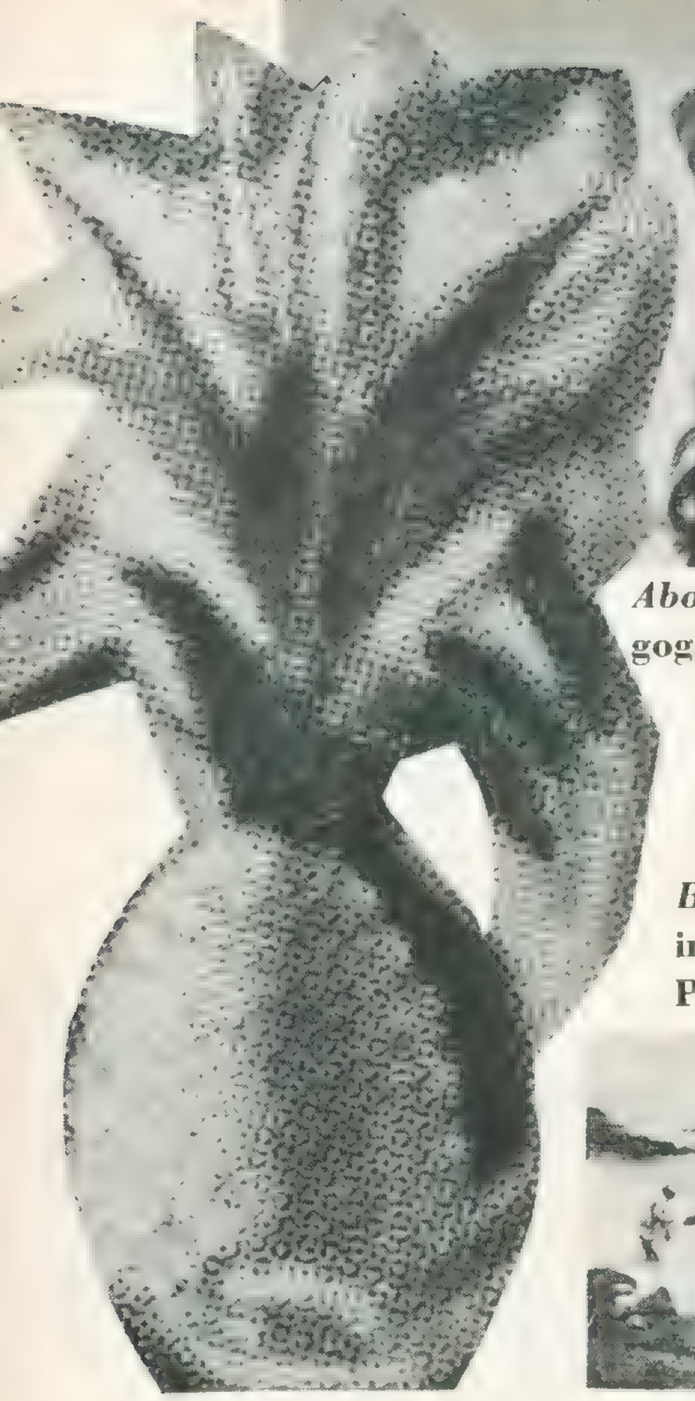


Below: **Mr. Harold F. Rice (foreground) at his 19,000-acre ranch.**



Below: **At the Hana-Maui Hotel, guests horseback ride on the jungly seashore.**







Above: **Homemade bamboo goggles, for deep-sea fishing.**

MOLOKAI

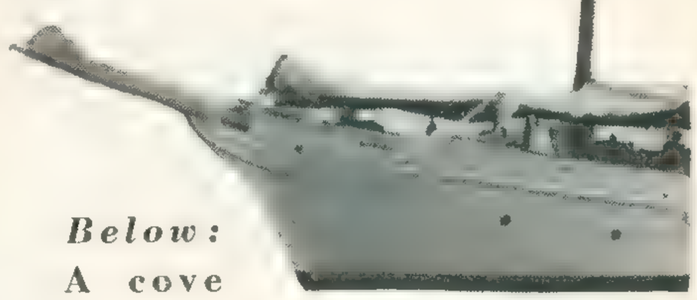
Despite its remarkable fishing and general fascination (it's the locale of more pure Hawaiians than any other island in Hawaii), the offbeat island of Molokai has been missed almost entirely by the tourists. For anyone operating out of Honolulu, Molokai makes a day's outing that's easy to arrange (thirty minutes' air-time; $8 one way), and can include the following: spinning and casting for bonefish from rocky cliffs; crabbing and clamming; swimming; deer hunting for anyone with the heart to hunt the small tan and white spotted deer (these, first brought from Japan in 1869 by a Duke of Edinburgh); a guided drive along an otherwise carless highway for a look at Molokai's strange, soothing, New England greenness. The highway runs along the southeast coast, the only settled side of the island (the rest is footpaths and horse trails), and was constructed long after its landscaping was planned: Hawaiian kings left a sea-border of reservoir-sized fishponds, which are stocked with fish by the islanders.

As for the islanders: they've kept their old ways, here; they work in fields, mend their fishnets by hand; speak with a lilt at the end of each quiet phrase; dress much as they always have—the women, with their thick black hair loosened over one shoulder; the men, with pork-pie straw hats pulled down over long side-burns.

Molokai has a pleasant eating place and one hotel—the Seaside Inn—where Mainland visitors stop for a drink before boarding their planes. Just a few feet from the ocean, the bar stands in the shade of a spreading banyan tree; iron café-chairs wobble on a cracked terrace; a juke box plays rock 'n roll.



Above: **The rum drink, *mai tai*, served with a raw sugar-cane stick.**



Below: **A cove**

DE MORGOLI

Below: **On rocky coasts, fishing with circular, handmade, Polynesian throwing nets.**

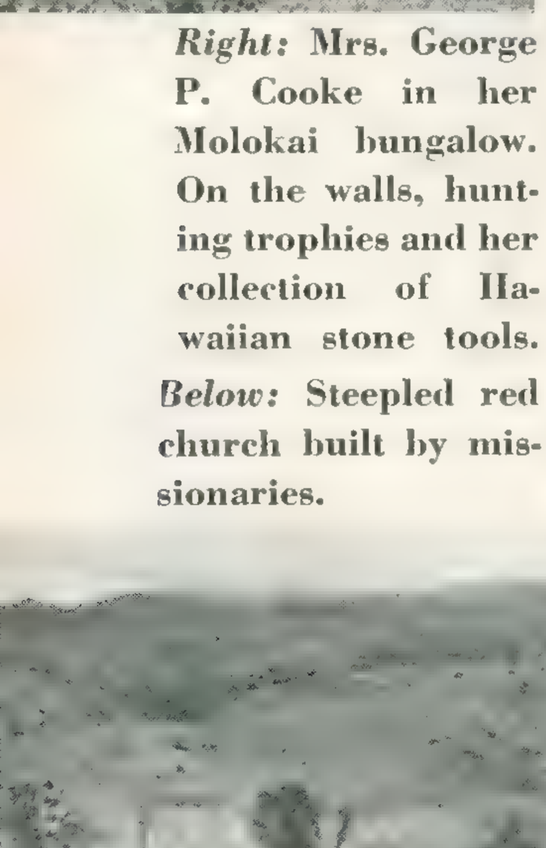


Above: **Only newcomers eat pineapple fresh; islanders prefer to eat it canned.**





Above: **Along the green, woody coast: coconut palms, rug-size taro patches, mango trees, fish ponds.**



Right: **Mrs. George P. Cooke in her Molokai bungalow. On the walls, hunting trophies and her collection of Hawaiian stone tools.**

Below: **Steepled red church built by missionaries.**



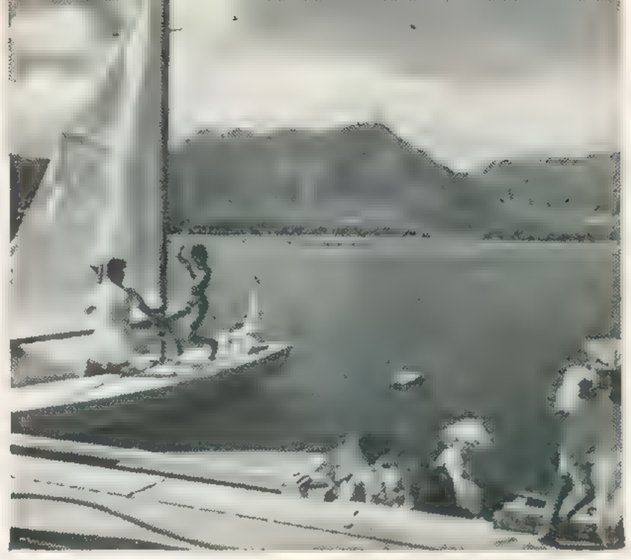


Below: **From an antique document, a sketch of Hawaii's early boating life: Polynesian outrigger canoe.**

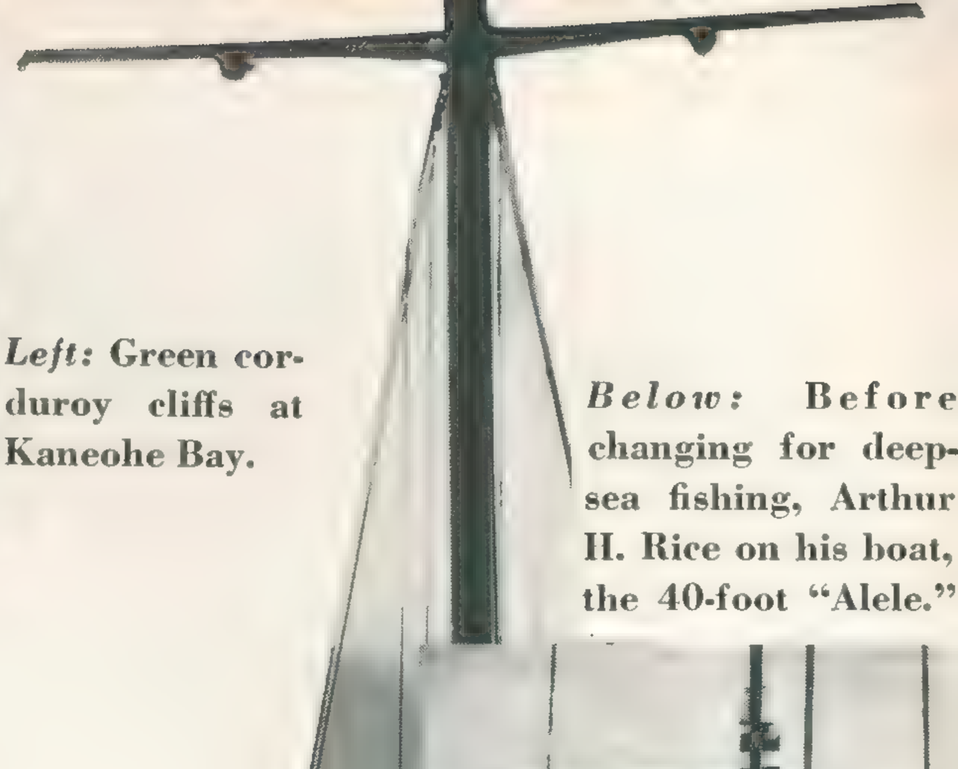




Above: Bayard Dillingham, his three children, and 210 boat. *Right:* Christopher Dillingham.



Left: Green corduroy cliffs at Kaneohe Bay.



Below: Before changing for deep-sea fishing, Arthur H. Rice on his boat, the 40-foot "Alele."

BOATING IN HAWAII

The harbour at Honolulu is pretty with yachts. In practice many men go straight from their offices to their yacht clubs for a late afternoon sail, many women spend afternoons fishing.

There is deep-sea fishing on all the island coasts; the gayest, with a hubbub like a South-of-France fishing village, is the Kona coast on the island of Hawaii. There. it is easier to charter the sturdy, commercial boats complete with fishing gear; the only equipment the guest fisherman brings with him is a box luncheon prepared by his hotel—often including cold papaya juice, hot Kona-grown coffee.

Class boat races every weekend: the swift Polynesian catamaran, the small Star Class. the international 210, the thirty-two-foot Pacific Class. Ten-year-olds have a special class.

This July fourth, the tough, "downhill" Transpacific Yacht Club race takes off from California for Diamond Head. Sailing time for the 2,250-mile course is about fifteen days. On the piers to welcome the racing crew, the unfailing hula dancers, the tinkle of the ukulele, and yards and yards of moist leis. "Trans-Pac" race week in Honolulu is like a Dufy painting: Kodachrome sky, water, and palms.



Below: John Ford's "Araner."

Left: On the cabin cruiser of Mrs. George I. Brown, Jr. (striped T-shirt), *left to right:* Mrs. Philip E. Spalding, Jr., Mrs. John H. Magoon, Jr., and Mrs. Richard A. Cooke, Jr. *Below:* The crew of the enormous, pink catamaran of the Hawaiian Village Hotel.



Below: The Hawaiian entry, "No Huhu," one of the smallest in the biennial Transpacific Yacht Club race.

Above: Mr. and Mrs. Robert Judd with their three sons, deep-sea fishing at Kona.



Purely and simply Mainbocher

From Mainbocher's new collection: a marvellously shaped evening sheath, ankle-length, dipped at the back, with a long sweep of stole. Dress and stole of silk shantung, in the new colour rage—pink. Shoes by Andrew Geller.



For spring and summer galas: Main-bocher's shaft of white textured silk satin, the skirt's fluid line continued into a little train. I. Miller shoes. Jewellery, both pages: Harry Win-ston. Coiffures: Charles of the Ritz.

WILLIAM KLEIN

Caroline,

EDITOR'S NOTE: *Herbert Gold, the dark, lean, thirty-five-year-old author of the new novel,* The Optimist, *writes with care, picking over his words as though choosing fruit. In the last eight years, three more of his novels as well as a flurry of short stories have been published.* (The Panic Button *appeared in Vogue, February 15, 1958.) He is a delight to the editors of college textbooks and of anthologies, who picked him for* The Best American Short Stories *and for three of the annual* Prize Stories: The O. Henry Awards. *A happy traveller, Mr. Gold while on a Guggenheim Fellowship, wrote* The Optimist *in eight countries and in eight cities of this country during a long motor trip from New York to Florida. Between books, he often settles down to teaching, has been spending this semester as Visiting Professor in the department of Romance Literature at Cornell University, where he is deep in his first play,* Love and Like.

Caroline was especially glad to find us because, although she had never seen us before and we had just arrived in Haiti, she had been looking for us all her life. "*Ah oui!*" she assured us. "I dreamt that we were to do good for each other."

Through our houseboy, who had worked previously in a hotel and there knew a cook whose cousin (no relation) had worked for a bishop, the cousin hearing from the bishop of a deserving girl who had had three years of rural school, the bishop then sending the word down to his deacon to communicate with the girl, this is how, in good Haitian style, with the help of the "telejiol" or "telemouth," we came to find Caroline and Caroline came to find us. It later turned out that these machinations were unnecessary: Caroline was our houseboy's half sister. He had felt that we would appreciate her more after making a search. "*Caroline, campé! Campé, Caroline!*" they sang quietly together in the kitchen.

Caroline, stand up!

Stand up, Caroline!

A slender, very dark girl of the most healthy peasant type—unshod feet with huge toes, thin wiry arms and legs, almond eyes that managed to be both soft and sly—she seemed right to be nurse for our two small children. She was. She liked them; they liked her. Without benefit of John Dewey, Freud, or Dr. Spock, she participated with a natural tact in the children's play, letting them pursue lizards, stopping them only at the brink of disaster in climbing a banana tree or throwing each other into the ravine. They soon spoke her approximate French and perfect Creole; Caroline borrowed a few words of English, such as "Monsieur Daddy" and "Madame Mommy."

Caroline exhibited endless virtues besides gentleness with the children—the ability to read and write, patience with laundry and ironing, a steady quietness and self-possession about her person. "*Un bijou!*" one of our elite Haitian friends exclaimed. "The servants are all thieves here. *Quel pays!* Wretched! How do you keep her?"

"We pay her twenty dollars a month," we said with hypocritical modesty. The going rate for a servant in Port-au-Prince was between six and twelve dollars a month, plus stealings from under the eyes of a mistress who carried the keys to silver and linens and coffee and cooking fat on a gigantic ring attached to her clothes. Caroline's twenty dollars, which reinforced her conviction about being born for each other, justified her honesty to herself and gave us the pleasant feeling of being philanthropists while having a bijou for a servant at about sixty-six cents a day.

I do not mean to say that Caroline was merely a useful and self-effacing appendage to our household, needing less oil and repair than electrical appliances. She had the soul of a Haitian poet and emitted an oil of her own. "My great uncle is a cousin of the President of the Republic," she explained in an expansive mood. "I understand to read and write French, as you well know, and some day, *si bon Dieu v'le,* I will be secretary to an important man. Everybody says so. I was the most beautiful girl in Aux Cayes when I was young. Ah *jeunesse!*" She was now twenty-six years old, moving dark and silent on her bare feet, watching over us with a brooding and protective jealousy.

When the cook confessed her pregnancy, Caroline took over the kitchen. When the houseboy had a toothache and asked for a loan in order to pay for a ceremony to placate the devils ("*Ti-rum, ti-gâteaux! Loa-a allé!*"—"A little rum, a few cookies! The fiends will go away!") Caroline explained to him about dentists and penicillin for infections. He protested. That was for *blancs*—a good Haitian with a toothache knew that he had sinned in not seeing his mother for a year and had first to deal with the gods, next his mother, and the dentist not at all. She arranged a statesmanlike compromise by an agreement according to which Alois visited both the *houngan* (vodoun priest) and the dentist, whose magic was sharpened in the graduate school of the University of Michigan.

"I don't believe in vodoun," she explained to us. "There are no good spirits or evil spirits. In fact, ever since President Lescot the spirits have no power left at all."

"You never make a ceremony?"

"Me, I'm a Protestant!" she said. "I don't believe in anything. Even Papa Legba isn't what he used to be when he protected Dessalines from Napoleon. *O pauvre Haiti!*"

She really was a bijou. If she insisted upon arranging our daughters' hair in tight thin pigtails as she wore her

A STORY BY HERBERT GOLD

campé

own, this was a minor disagreement. Her equilibrium between flamboyance and modesty soon made her by far the most successful of our domestic arrangements. The authority of wit over the rest of our "staff" (houseboy, cook, gardener) put the household at peace for the remainder of my year's work in Haiti.

Until the day when Caroline read our minds and knew that we were planning departure: then speechless gloom. That night, for the first time, a baka sat on her head to prevent her usual dancing and singing with the children. Her feet seemed to grow thicker with dejection, her face smaller, her arms heavy. My wife asked if she would take an aspirin. Maybe she would like to lie down. Maybe she would like tomorrow off.

"No, no, I see clearly," she said. "The goodness has gone out of me. I am a poor old creature"—of twenty-six years—"destined to find happiness once only in life. Now it is finished. I have no regrets. *Adieu!*"

"But Caroline," my wife said, "we're not leaving for another two months, and anyway, how did you know?"

"I had a dream, *Madame*. A *loa* came to me." Her pride in having escaped superstition remained stern during this moment of passion: "A *protestant* spirit."

"No reason to be upset. We'll find you a job, a better one, maybe someone from the American embassy."

She shook her head.

We had not looked for this. Some farewell gifts, a good job after us, and we expected her to be happy in her own life while we went to ours in Detroit—this is the way Americans make out abroad. Are we obligated to become permanently attached to everyone we like? My wife and I reassured each other. Life is not like that; we had been fair with her.

"*Allé, oublie-m,*" Caroline murmured as she accepted two aspirins from the bottle and then insisted on giving one back. She put it in her mouth immediately, without water, desiring the bitter crumbling. "*Allé, oublie-m,*" she said to us for goodnight.

"*Go then! Forget me!*"

* * *

During the days that followed, my wife and I reminded each other that, no, we were not members of the servanted class. We had never had servants before arriving in Haiti. We had managed very well. We could not afford a servant. We did not need one.

"A bijou," I said to my wife.

"But how could we take her with us?"

"Of course we can't. It's out of the question."

Caroline wanted to know many things about New York. "Is Detroit part of New York, like Bourdon and Port-au-Prince? Do all Americans speak French and Creole with an accent like yours? How can you keep chickens if it is so cold in the winter that the dew becomes hard? Do the peasants beat their donkeys when they run away? How many Haitians live in Detroit, I mean New York?"

"Detroit and New York are not the same at all, Caroline."

No, of course, we could not take the risks and meet the expenses of taking Caroline with us—*unless*, of course, unless we really wanted to.

"After all," my wife asked, "what if a horse and donkey should come to our door there in Detroit?"

"Yes," I said, "I might not be able to stop it from munching up our garden in New York."

"In Detroit. And you would have to go out yourself returning it to some peasant in Manhattan."

"In Grosse Pointe."

"In the Bronx."

"In Hamtramck."

"In that wild part of Yonkers where the soil is so poor."

Of course, there were more serious reasons for our decision than the menace of horses and donkeys. We were uneasy about her future in this land of tropical ease for the wealthy elite and foreigners. Besides this lofty justification, we Americans have our own problems which Caroline might help us solve. The husbands of many pretty and clever American girls, overeducated for the housewifely career, will understand me. Here was a dependable domestic arm. Thus a mother might refresh herself to good use outside the home by practising skills made for a life apart from the twenty-four-hour one of raising children.

We invited Caroline to go to the United States with us. She did not seem surprised, and said only that she would have to take the camion to Cayes to say good-bye to her mother. Our elder daughter confided the secret that Caroline had plans ("*des projets, ma fille*") to put on shoes and glasses just as soon as she got to New York and Detroit.

* * *

Of course, there were doubts, signs, portents. Friends warned us of the dangers of removing Caroline from her familiar world. A Haitian friend warned us, "She will run away,"—still thinking in the language of slavery although one of his ancestors had been a leader of the revolt against the French.

"She will get sick for spite. She will go to law. You will be her victim."

Caroline herself, being hurried in the sweltering Port-au-Prince summer where to hurry is madness or American, showed alarming incongruities of mood. Medical examinations, permissions, contracts, signatures (she looked with disbelief at her own name in script), photographs (and who knows to what dark use a photographer *(Continued on page 171)*



The dress you can't take

Dagmar

Black silk with a clear picture of what it takes to be most-reached-for-dress in the closet—undistracted smartness, new Balenciaga scope to the sleeves. Adapted from Balenciaga, by Leonard Arkin, in William Rose grainy silk; about $70. Saks Fifth Avenue; Frost Bros.; Frederick & Nelson. Emme hat.



summer without 8 versions

Sashed, soft-skirted silk shantung dress with its own method of dealing with air-conditioned restaurants, theatres: a separable square of cape. Copied from a Balenciaga design, by Herbert Sondheim; about $110. At Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus. The dotty silk sou'wester, from Miss Frederics.

Left: Silky little day dress with a comfortable edge on the summer-in-town situation—shirt effects, belting, an untrying amount of sheathiness. By Nantucket Naturals; in grainy emerald-green silk; $50. Bonwit Teller. Sally Victor hat. *Centre:* Ninety days' worth of sunshine—filtered from Paris. Panelled yellow textured silk with a wide crush of belt and the natural cooling system that happens when you skip sleeves, collars. Copied from a Givenchy design by Richard Cole; about $80. Saks Fifth Avenue; Frederick & Nelson. *Below:* Beige tussah staking its claim to indispensableness the easy way—air-conducting sleeves, lots of pleats. By Larry Aldrich in A. P. Silk; $90. Saks Fifth Avenue.

the dress you can't

Dagmar

Below, left: Black and white answer to the day the mercury hit—! Plaided cotton dress—sleeveless. collarless. bowed four times—a Galerie fashion: about $40. Dress, at Rosette Pennington; Vandever's. *Centre:* Black silk crêpe dress with a Balenciaga sense of what makes a black dress tick now—wide curve of neckline. wide winged sleeves. By Leonard Arkin; about $70. Altman's; I. Magnin. Sally Victor steep straw cloche, shaded with polka dots. *Below, right:* Brick-red pleats; dark-blue binding the edges—daily silk habit for the woman who likes to keep what-to-wear decisions to the absolute minimum. Dress by Donald Brooks, in A. P. Silk tussah; about $60. At Lord & Taylor.



take Summer without




FRANCES MCLAUGHLIN-GILL

CHECK-DOT PRINTING PLUS

jacket

Left: Dots plus checks—a shadowy cross-barring in pink, red, white, on a silk surah suit with a check-dotted rose. By Jack Sarnoff; about $125. Bib of red beads by Marvella. Both: Bonwit Teller. Suit, also Woodward & Lothrop; Frost Bros. White gloves by Dawnelle. *Below:* Navy-blue and white cotton satin dress, jacket, checked in tiny diamonds; both, short-sleeved. By Marquise; $145. Hattie Carnegie. Laguna "jet" necklace. *Right:* Summer-in-town costume, diamonded in white on grey, black. Sleeveless top; jacket; full skirt, with a wide black patent leather belt. By Catherine Scott, in Onondaga silk shantung; $225. Polly's; Marshall Field. Crescendoe gloves. Hats: Christian Dior-New York.



ORANGE AND LEMON

dotting

Left: A lovely flurry of orange and yellow dots, kumquat-sized, on a white silk dress. With its own belt, for day; for late day, we added a black patent leather belt, a bib of jet-and-glitter beads. Dress, by Jamison; about $50. Peck & Peck: Neiman-Marcus; I. Magnin. Vendôme necklace: Altman's. *Right:* Ravishing short summer evening dress that needs only the sound of off-stage mandolins. Lemon-yellow silk surah with doubloon-sized white dots; collar, bosom, and cuffs of white Alençon lace. By Harvey Berin, in Couture fabric; about $115. Necklace by Eisenberg. Both, Bergdorf Goodman. Dress, also Wanamaker's, Phila.; Dayton's; I. Magnin. Lipstick: Helena Rubinstein's new Plum Pink.

CES MCLAUGHLIN-GILL



Bathing suit news—more sun tan showing Less suit's the idea—even maillots start lower on the bosom, stop high on the leg. As for two-piece suits, a woman might collect a summer supply—in the space of a jewel box. *Left:* Sun colours sunning themselves—pink and orange diamonded cotton with a halter top, elasticized shorts. By Tina Leser, in fabric by Everfast with Everglaze crease resistance. Bathing suit and beach coat—swinging on the clothesline in this photograph—each, about $23. At Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Moored in the sand: a beach lorgnette. By May, at Lugene. *Below:* Bikini-ish suit with little ties on the leg to turn it into the bikini-McCoy. By Rose Marie Reid, in blue-printed cotton satin (ABC fabric); $13. Suit, earrings: Bonwit Teller. Suit: Sakowitz; Bullock's. Beached coiffure: hair skinned back, tied with ribbon.



Black suit news *Below, left:* Black maillot for the woman with a figure that's up to bikini-par—some lacing's involved here, second-skin fit. By Cole of California; of knitted Helanca nylon; $18. Bergdorf Goodman; Woodward & Lothrop; I. Magnin. *Below, right:* In the news of knitted silk sweaters, one of the first to go swimming—clingy black maillot with a fathoms-deep décolletage, a drawstring gathering in the waistline. Knitted Italian silk bathing suit, by Avagolf; about $40. This, at Lord & Taylor.





More sun tan showing *Below, left:* Two-piece bathing suit with some concessions to human frailty—elasticized shirring along the sides, drapery across the front. By Catalina, in yellow and orange printed cotton; $13. U.S. Rubber bathing cap. This, and the suit, from Saks Fifth Avenue. *Below, right:* Snorkler's view of seaworthiness—an unencumbering little bathing suit that looks as simple as tying scarf-ends together. Printed two-piece suit, in mustardy-coloured cotton. This, by Cabana, made in fabric by Burlington. About $16. From Lord & Taylor; Marshall Field; I. Magnin.







Americanized bikini—what to know about it

Right: Know that—it takes a nice rounded bone of a figure, hair as plain as a shell to wear it: that it differs from Bikini bikinis by more than miles (see page 101 for bikini conclusions). Here, two trim pieces of white cotton sailcloth put in perspective by a smooth degree of sun tan and some astute cutting. Suit by Cole of California, about $17. At Peck & Peck; Neiman-Marcus; I. Magnin.

The tunic beach coat—what to expect from it

Left: Found walking in the Jamaica sun (hotels frequently stand well back from the island's beaches)—longer, cinched coats like the one shown here. What makes it fashion on these shores: its obvious trench-coat leanings, its ability to make bathing suits (especially bikinis) citizens of the world anywhere off-beach. By Cabana, in patterned cotton piqué. About $23. At Bonwit Teller; Wanamaker's, Phila.; Famous-Barr.



Summer dressing–
backs to the sun

What a woman ought to take into account in summer: something to sun around in that isn't necessarily shorts, slacks or bathing suit. Instance left: square-backed sun dress in pink and white checked cotton with a tall midriff, blowy skirt. To wear with? A tan. By Lanz; Dan River cotton; junior sizes; about $26. Bonwit Teller; Hudson's; L. S. Ayres.

LEOMBRUNO-BODI



Embroidered white sun dress that doesn't stop there: some chalk jewelling, a pair of bright stripling sandals—and the whole setup shifts, charmingly, to country-evening time. This—open-backed, full-skirted, threaded with ribbon—by L'Aiglon, of Dacron-and-cotton; about $30. Lord & Taylor; Marshall Field; Frederick & Nelson.



New summer checking account

Right: Checks that are one jump from the race track, in size—but they're done, crisply, in black and white, which carries them in several other directions: to lunch, a day's shopping in town—or a day's sight-seeing abroad. What they're on is a suit with a straight skirt, a Chanel-ish jacket; its dash, white binding, white buttons. Suit, in Galey & Lord cotton, by Handmacher; about $30. We added the white sweater. Ingber handbag. All, at Altman's. Suit, also at Dayton's; Best's Apparel. Hat, a huge cartwheel of white rough straw, by Sally Victor. *Above:* Checking, once removed—a pattern of diagonals on a suit of grey-and-white Dacron batiste; easy to wear, easy to maintain, for travelling or summer days in town. Jacket collar of grey nylon velvet. By Glenhaven; about $30. Altman's; Woodward & Lothrop; J. W. Robinson. Black-and-white striped Crown umbrella. Richelieu earrings, both pages: Altman's.

KAREN RADKAI



VOGUE
PATTERNS



Nonstop
from Paris:
new designs
to sew

VOGUE PATTERN 1150



Here, two of the new Paris designs that registered most excitingly on the applause meter this year. Both have travelled to these pages via Vogue Patterns, which means that not one stitch of the original lines has been changed. All that's required: your own choice of colour and fabric. *Opposite:* Original by Guy Laroche, an enchanting young coat with a sandwich-man look—width at the sides. flatness front and back. Unseen, a dress with bolero-looking front. Both, part of Vogue Pattern 1450; coat of white wool, dress in beige and white checked wool. *This page:* Original by Griffe, a beautifully shaped dress with a sideward bow, to wear for dinner, theatre, or the night they invent champagne. Vogue Pattern 1449, made here in navy-blue wool crêpe. Included, pattern for a slip. *Other views, sizes, yardages, on page 94.*

VOGUE PATTERN 1449

HENRY CLARKE

GOSSIPY MEMO ON HAWAII



Trapshooting at sea



On a Matson liner

DE MORGOLI

ALOHA AIRLINE



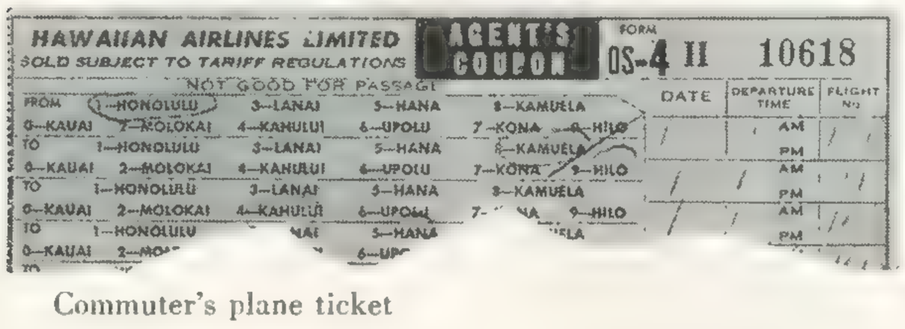
Eye mask, United Air Lines



Passenger presents



Aloha arrival



Commuter's plane ticket

One of the restful advantages of going to Hawaii by boat lies in the chance for four or five days of catching up on new movies. On the "Lurline," the Matson Lines' flagship, the great point is sun and a beach-picnic atmosphere. Unlike Hawaii, everything on the "Lurline" is punctual. It leaves when it should, arrives on schedule, and in between, all is comfortable, all air-conditioned. Practical details: one class, prices ranging from $1,275 to $145. Matson docks at Los Angeles, San Francisco, Honolulu.

One of the advantages of going to Hawaii by plane lies in quick orientation as one sees out the plane window the islands "etherized" on the ocean. On United Air Lines. passengers get champagne; the stewardesses, changing into mandarin jackets, stick orchids in their hair. Practical details: Pan American Airways and United Air Lines fly Los Angeles or San Francisco—Honolulu. (Travellers to the Orient on Qantas, Japan Airlines, or perhaps B.O.A.C., may stop over in Honolulu.) Flight time, about eight hours. First class, one way, $178.

Vocabulary in Hawaii: *Pau* means finished, beat. *Haole* and Caucasian are used interchangeably, so are Mainland and Stateside. *Kapu* means forbidden.

Hotels at Waikiki. The Hawaiian Village Hotel runs a miniature community. The Royal Hawaiian Hotel is pink, towered. At night the Pacific becomes a brilliant backdrop to the terraced amphitheatre—dinner and dancing. From the Princess Kaiulani Hotel, a direct, wonderful view of the mountains. Among the Princess K. pleasures: bright blue swimming pool, vacuumed at dawn; inexpensive buffet, curry lunches; good *mai tai* drinks; and dominoes, a craze among the P.K. guests, played on the roof terrace. At the Halekulani, where many of the islanders lunch on the terrace, Mainland visitors frequently prefer to stay in their swim suits, lunching on trays. Those rooms most in demand are in the garden cottages. Single bedrooms with bath, $10-$30 European plan; lanai bedrooms with Pacific view are most expensive.

Honolulu restaurants: The Embers at Waikiki, that scrawny strip of beach. At this excellent steak house the waiters, beautifully trained, give really silent service. Dinners from $2.75 to $5.50. La Parisienne, where the cold hors d'oeuvres are on iced plates, and the superb onion soup has a thick and deep layer of cheese. Complete dinners from $5 to $7.50. A small gesture: cigars, the same brand as Sir Winston Churchill smokes, are offered (free) to the men.

Night clubs: In the elegant Tapa Room in the Hawaiian Village Hotel, the just-right singing of Alfred Apaka. For late at night, The Barefoot Bar; dramatic black walls with white footprints, gentle Tahitian music. In downtown Honolulu, the Club Ginza for the "made in Japan" floor-show.

Note to men: Japanese women-barbers are excellent.

A ranch that's almost a secret →

Few of Whitney Warren's friends have seen his orchards at Wheatland, California. On a Saturday morning, he drives one-hundred-and-twenty-five miles from his country ranch to his elegant duplex apartment in San Francisco, where he lives and entertains elaborately. Come Tuesday morning, he returns to his hard-working ranch for the rest of the week, rarely invites anybody to visit. When he does give a small dinner party here, the food is apt to be served in the ranch house's informal dining alcove, *opposite*, at the dark walnut table by windows that look out on a pool and terrace of this Sacramento Valley farm. In the white ranch house, copied after a Basque farmhouse, such collector's items as the majolica plate and the antique Japanese screen on the wall of the alcove hang in happy association with shiny black-waxed cement floors, leopard rugs, and rough-hewn redwood beams, brushed with whitewash by a dairy broom. Two Warren town and country menus, and the story of his two completely different ways of life, follow in the next five editorial pages of *Fashions in Living*.

FRED LYON

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ONE MAN'S TWO HOUSES

. . . a well-known city apartment, a less-known ranch house, each with entertaining ways

Mr. Whitney Warren reverses the usual formula for weekend life. He weekends in town, weekdays in the country. The four things the two places have in common besides Mr. Warren are choice collections, perfect comfort, beautiful views, and celebrated food.

The son and namesake of the Warren of Warren & Wetmore who designed the magnificently proportioned Grand Central Terminal, and, among other buildings, the exquisitely French-in-detail old Ritz-Carlton Hotel in New York, the young Mr. Warren worked in India at the tea-growing business with Sir Thomas Lipton for three-and-a-half years right after World War I. Back in the United States, he fell in love with San Francisco and settled down to a course of studies at the University of California School of Agriculture. To grow peach, almond, and walnut trees, he bought a small piece of property at Wheatland, and on it built a simple farmhouse. The original one hundred acres soon increased to four hundred, and the two-room farmhouse became a seven-room ranch house, plus a guest cottage. The overflow from collections that began in his city apartment and are fed yearly by European expeditions has found a hospitable home at this Sacramento Valley ranch.

With the help of a talented Japanese family whose members have a collective knack for gardening, housekeeping, and cooking, Mr. Warren entertains here neighbouring farmers and a handful of friends. He taught Sasaki, the Japanese mother, to do his international collection of recipes. She in turn has passed the lore on to her daughter, Hatsuka, who now replaces her retired mother as housekeeper and cook. Breakfast is served in the kitchen, dinner in the alcove of the living room shown in colour on the preceding page. Lunch on the swimming pool terrace sometimes follows this menu:

PERSIAN MELON

EGGS À LA GALLOIS*

ASPARAGUS
(from Sacramento Valley), with melted butter

GREEN SALAD
Bibb lettuce, Oak Leaf lettuce, parsley, and fresh tarragon, mixed with a simple French dressing

CALIFORNIA CAMEMBERT CHEESE
with crackers

ORANGE SHERBET

COFFEE
Wine: Pinot Chardonnay from Beaulieu Vineyards

Mr. Warren's apartment on San Francisco's Telegraph Hill offers through various windows breathtaking views of the Bay, Yerba Buena Island, the Golden Gate Bridge, and Marin County. Here he manages to entertain four people or seventy with the same relaxed intimacy. When several dozen guests are on hand for an opera supper, they might put their plates on coffee tables or sit on the stairway with the plate one step above. Yet the atmosphere, far from picnified, is charged with elegance. Here is a typical Warren "town" menu.

STRASBOURG PÂTÉ IN ASPIC
served with water cress, assorted Melba toast, and crackers

ROAST CHUKAR PARTRIDGE*

STEAMED RICE

ASPARAGUS
with brown butter

FRUIT PLATTER
sliced pineapple, bananas, papaya, and kumquats

ASSORTED CAKES AND COOKIES

COFFEE

LIQUEURS

Wines: Corton-Charlemagne, 1953
Mouton-Rothschild, 1951
Lanson S.A. Champagne

A look inside Mr. Warren's two houses follows on the next four pages.

*RECIPE ON PAGE 168

FRED LYON



Florentine statue of Mercury in one of the small pools that dot the grounds of the Whitney Warren ranch.

The living room, severely black and white, depends for colour on paintings, flowers, and books

The swimming pool, red brick, in a woodland setting



WEEKDAY COUNTRY HOUSE

Whitney Warren's Bear River Orchards

In the Sacramento Valley, where summers are incredibly hot, the Warren ranch house is a cool surprise. Surrounded by rose gardens, a terrace where hanging begonias spill from the branches of Oriental plane trees, a green hypericum-banked pool where water trickles constantly, the shaded house with its glistening cement floors and plaster walls seems to belong to another more northerly latitude. Against the black and white interior, with muted browns, beiges, greens, bright and mammoth flowers from the gardens outside glow brilliantly. In the living room, *above*, a Van Day Truex drawing of Mr. Warren's San Francisco apartment hangs beneath an early Stuempfig painting. Topping the archway, the mantel, and the door are French eighteenth-century overdoor panels.



FRED LYON



Extension of living room, Gobelin tapestries, Renaissance details

Important details of an Italian Renaissance room have been transplanted to this ranch house. One of them, the large round wall piece flanked by Gobelin tapestries, stands out on the rear wall of the living room extension, *above*, along with paintings by Manet and Sisley. "I like to be able to look at them," Mr. Warren explained, "after a day's work on the ranch." In the guest room, *below*, the majolica plates come from his father's notable collection; to their right, a Van Day Truex drawing. In the master bedroom, above the slipper chair, a Stuempfig landscape, "Storm Approaching"; above the table, a fine eighteenth-century Venetian mirror with velvet insets, and two J. L. Prevost floral engravings; on the table, a Boldini drawing of Mr. Warren's mother.

Master bedroom, Stuempfig painting, Prevost engravings



Beige guest room, bright blue-tiled bath beyond



WEEKEND TOWN HOUSE

Whitney Warren's San Francisco apartment



Skylit stairway, seen through Florentine Renaissance doorway



Through window wall of bedroom, a celebrated view

When Mr. Warren chose the site for his city house, he climbed a redwood tree on Telegraph Hill to study the view, decided from this altitude to buy the land immediately. On it, with the assistance of the architect, Gardner Dailey, he built a three-storey house, reserving the upper duplex for himself. Part of the view he saw then can be seen today from his bedroom windows, *above right.* Facing the Golden Gate Bridge and Marin County, the room—cool blue and filled with paintings, books, and comfort—comprises most of the top floor. The stairway, *above left,* lined with paintings, is, during the autumn opera season, also often lined with dinner guests. It rises from a great hall, two storeys high, planted like a solarium. Seen in the hall and in the living room, *opposite,* two of several rare Venetian chandeliers which had belonged to Mr. Warren's late father. Even the very modern kitchen has its own chandelier.

Gallery wall of bedroom, paintings mixed with portrait photographs



Opposite: In the living room, decorated by Baldwin & Martin, Inc.: raspberry-sofas with Indian silk cushions. On one wall, two large eighteenth-century Italian panels, on another, enormous gold-on-white eighteenth-century Venetian chinoiserie tiles from the collection of Mr. Warren's father. The huge Venetian standing lantern, half shown in the upper left foreground, is one of a pair flanking the fireplace.

FRED LYON





Champagne breakfast—up a tree

A charming sham, this leafy pavilion is the scene of a dream-world table setting, one of a series designed for Tiffany. Actually, aloft in the silk-leaved tree, everything—including the champagne and the girl—is real. The white Formica-topped table is set with white Spode plates in the "New Savoy" design and Tiffany silver; for the champagne, great crystal tumblers. First at the feast: the woman in daisies—which petal-pave the front of her white silk organdie blouse, worn here with vivid yellow pants. Blouse, about $25. By Leonard Fisher; at Altman's; Marshall Field; Joseph Magnin. Tiffany jewels. Table, chairs by Laverne (through decorators). Sterling silver, Spode bone china, Val St. Lambert glasses: Tiffany. Tree-house by Mallory-Tillis Inc.

For tresses that invite caresses...





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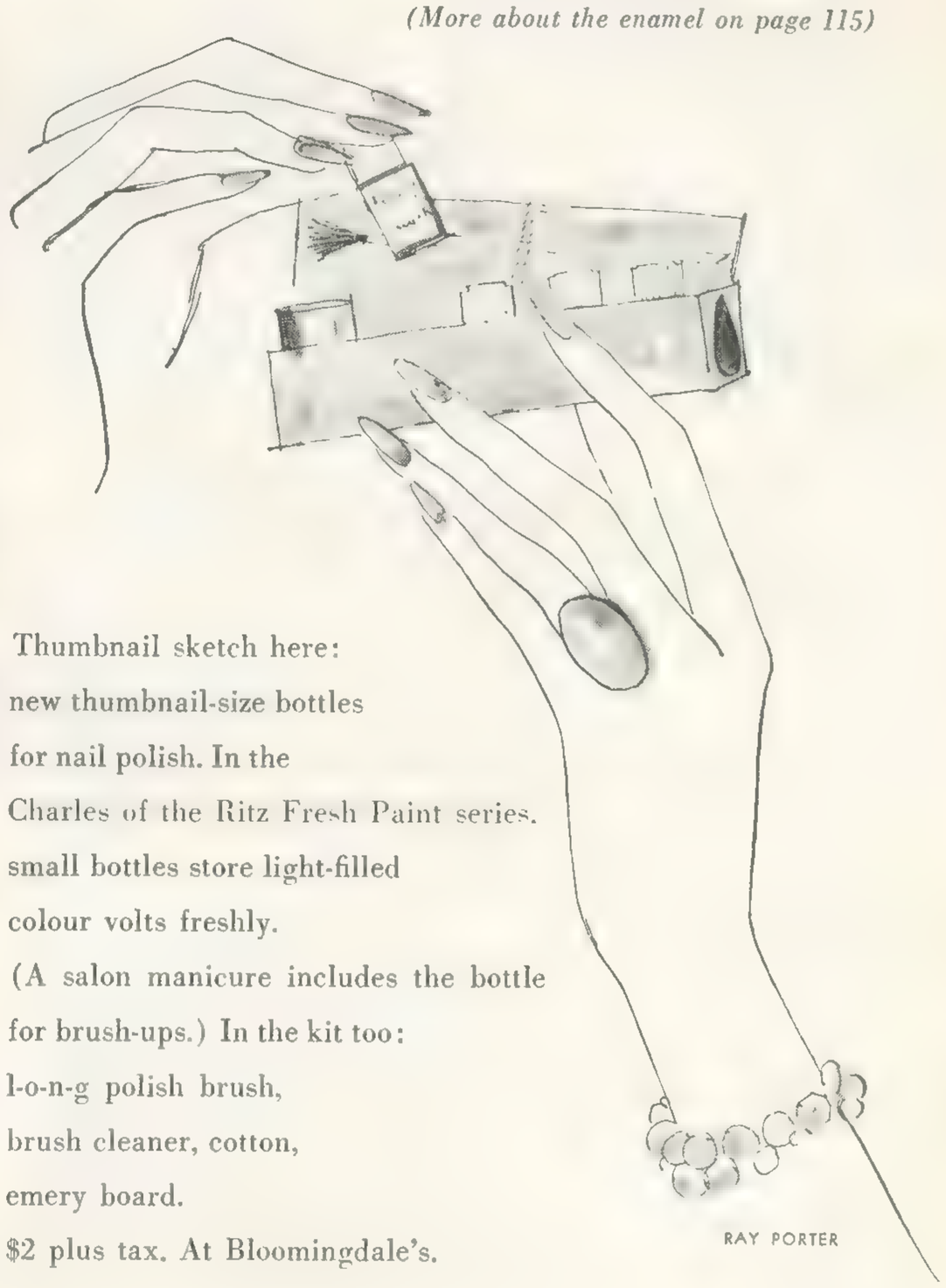
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Fresh paint for nails; fresh bottling

(More about the enamel on page 115)



Thumbnail sketch here:
new thumbnail-size bottles
for nail polish. In the
Charles of the Ritz Fresh Paint series.
small bottles store light-filled
colour volts freshly.
(A salon manicure includes the bottle
for brush-ups.) In the kit too:
l-o-n-g polish brush,
brush cleaner, cotton,
emery board.
$2 plus tax. At Bloomingdale's.

RAY PORTER

TWO WHITNEY WARREN RECIPES

(Continued from page 161)

EGGS À LA GALLOIS

1 dozen eggs
3 dozen small croutons, diced and browned in butter
⅛ lb. bacon diced
¼ lb. butter
4 drops of water
Small amount of diced truffles, if available

Break the dozen eggs into a *cold* frying pan and add the 4 drops of water. Add the croutons and bacon, then put the butter on the end of a fork and stir the butter into the mixture slowly for ten minutes, always in the same direction over a very small flame. Don't let the mixture stick. When the eggs are scrambled softly, they are done. If truffles are also to be used, they should be added at the same time as the croutons and bacon.

ROAST CHUKAR PARTRIDGE

Prepare the partridge by rubbing it inside with butter, salt, and pepper. Place a thin slice of salt pork over the breast of the bird and roast it in a 300° oven for thirty-five to forty minutes according to the size of the bird. Baste frequently with pan juices or warm water with melted butter. Remove pork ten to fifteen minutes before bird is done to allow it to brown. Serve the pan juice along with bird, having first seasoned it with sherry or a little lemon juice.

SUN SAVOIR-FAIRE

(Continued from page 110)

the look and texture of beige silk —that's what's wanted for the clothes opened wide with sun-backs, the swimming suits with expanses of torso, and all the other relaxed and ingratiating clothes coming into fashion now. Even for fortune's favourites who tan without trying, especially for them in fact, a tan shouldn't happen too fast, needn't go too far. It's the *quick* tan that's quickly lost because it's not a tan at all, just the oxidation, and then darkening, of the melanin pigment. Sunlight brings it out and the sun's light can not tan; that's the function of the ultraviolet rays which alone have the capacity to burn and consequently to tan.

A genuine tan acquired under sensible time-conditions takes at least five days to a week because that's the time it takes the sun tan pigment to make the trip to the top of the skin. This is an unalterable law of nature. What's alterable is the precise colour of that tan. When the eye says that the beige is a fine, vital shade, that's the moment to put on invisible colour control and stop it on a dime. This control can be accomplished with a sun-screen cream or lotion. All good screens contain a filter that forbids the short, strong burning rays of the sun to touch the skin; some screens let in more of the longer tanning rays than others. Most sun-screen *creams* are for the sun-susceptible and contain, as well as emollients and humectants, a very strong filter to ward off the ultraviolet rays. Sun-screen *lotions* with an alcohol base, however, are usually intended for the sun-resistant who want to tan. While these lotions protect the skin from real sun damage, they let in plenty of the ultraviolet rays that activate the pigment-producing cells. *A third variety*, designed for blondes and children, permits only a tiny proportion of the ultraviolet to reach the skin.

In some instances—dark olive skin for instance—a tan may deepen even with sun-screens. Then only a *sun block* which completely shuts out all ultraviolet radiation will call a halt to the colouring. Sun blocks, classically used by the sun-allergic (who can tan under no circumstances) are newly used by the sun-prone. They are good, too, in preventing a hidden burn.

Peelers. Hidden burns, as much the cause of peeling as obvious ones, are simply burns more severe than the tan-triggering burn that should be acquired the First Day Out, and subsequently topped by tan. It's now known that peeling, once thought to come with a sun tan, is the chemical result of such burns—and now that no one with any savoir-faire would permit a severe burn, there need be no more peeling, ever.

The young skins. Frankly it's old-fashioned now to say airily "can't wait to tan, it makes me look so much younger." More knowing is the realization that the need to look younger may stem from last year's tan which made you look older. Most doctors are now convinced that excessive and continued exposure to the sun's rays definitely causes premature aging of the skin by dehydration and keratinization. This last is a thickening of the skin, an immediate result of any sunburn. Repeated and repeated, such burning is bound to alter any skin's young delicacy. Good sun-shields can see that this doesn't happen. Dehydration, a more subtle problem, is caused by the furnace action of the infrared rays which no sun-screen can touch (ultraviolet is their only province). Avoiding dehydration is a matter of relinquishing unclocked hours in the sun, taking to a moisturizer beneath make-up. Many doctors even recommend a make-up foundation in the sun, and good taste does not scorn it. Slathers of rich night cream used, not sporadically, but regularly, as part of your new clockwork are also in order. In the business of getting and keeping a tan, it's superior organization that produces a superior product—a satiny tan as young as you are and not a day older.

The frecklers. These will be with us always—those with the classical freckles certainly, since prototype freckles are scattered melanin granules indigenous to some skins and dormant there. In almost exactly the way a false tan happens to brunettes, summer's light and warmth oxidizes the pale skin's freckles, bringing them out in force. Therefore since it is infra-

(Continued on page 170)



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SUN SAVOIR-FAIRE

(Continued from page 169)

red, not ultraviolet, that starts freckles, nothing yet known will stop them. The comfort is that, though few freckled will agree, for many eyes freckles have great charm. Gerard Manley Hopkins, for one, thanked God "for dappled things." Too, the new Exposure, Ltd. theory can put them slightly under wraps, providing a beige background instead of a bright white one, which makes the dapples seem much less aggressive.

However, there are freckles of a different variety that can definitely be traced to the sun and are a result of acute sunburn or extreme overexposure; they are usually flung across the shoulders. These and larger batches of hyperpigmentation are signs of an heroic effort by the skin to protect vital nerve endings from serious damage. If the case is a bad one, it can mean that the function of the skin to tan in that particular area is gone for good. These freckles, the result of an extraordinarily bad burn, need never happen today because a bad burn need never happen. It results from the powerful and short (250 to 300 millimetres) ultraviolet rays which penetrate the outer layers of the skin, destroy the cells in the inner layers, and unleash toxic fluid that produces inflammation, blistering, illness. Such drastic burns can be prevented either by a sun block (blocking out all damaging radiation) or an efficient sun-screen (screening out all the short rays) plus sensible clockwatching. Most really bad burns go up in flames on the First Day in the Sun, more rarely later on when a tan gives its natural protection to the skin.

Bad burns happen, too, to the people who least expect them, the ones with shirts on their necks, golfers, fishermen, tennis players. Most shirt material happens to be too porous to deflect an extremely penetrating sun but a sun-screen—of the non-gummy persuasion—spread beneath the shirts *can* detour it.

The beach intelligentsia. These are not people who bring Schopenhauer or even Kerouac to read by the water's edge. On the contrary, reading by the sun's blaze is off the list for anyone genuinely smart about the sun. The light refracted on the bright white page is excessive glare, excessively bad for the eyes. Instead, the beach intelligentsia do their reading about the sun by a reading lamp, and have consulted doctors, acquiring enough valuable, protective knowledge to let their stay in the sun give them the tan they want, peace of mind and soul restoration, with absolutely nothing on the debit side.

The first fact of importance is recognizing the crucial quality of the First Time Out in a season. What's fine about it is this: the right amount of sun carefully measured can send a sun tan off to its best possible start. What's bad is: it can also be a moment of desperation, wrecking all prospects for pleasant summer skin, ending in some cases in the emergency ward. Even the most sun-tolerant should never, on the First Time Out, spend more than three quarters of an hour in the sun without a shield. Let no blonde hesitate to leave her brunette friends on the burning deck; she hasn't the same biological tolerance for the sun and never will have. What also matters is location; a strip of sand in the Caribbean gets a different sun from a strip of sand in Maine, and a lake in the Adirondacks still another. (It's sensible now to pocket a little wheel, newly put out by a thoughtful maker of sun preparations, on which it's possible to dial who you are, where you are, discover just how long it's smart to stay in the sun on the first day as well as the later, easier ones.)

Another point the canny are on to is the fallibility of a beach umbrella. Beneath one, it's possible to gather a fierce burn because the sun's reflection on glittering sea and glittering sand is enormous; it accounts for more than half of the burning rays that reach the earth. A further angle knowledgeable people are aware of is height. In high altitudes, since the sun's rays must pass through much less of the earth's atmosphere, they are shorter, hotter, so much stronger, in fact, that at Flagstaff, Arizona, which has an elevation of nearly six thousand feet, it takes only ten minutes in the midday sun to get a burn that it would take half an hour to latch on to along Florida's coast.

Hazy days don't fool the wised-up. Though it's true that clouds and fog can reduce the sun's relentless radiation, haze just scatters it about, lets it reach the earth from all corners of the sky with an intensity equal to any sun-drenched day; sun precautions should be on an equal basis.

Looking out for the eyes is another top sun lookout. Sun glasses, ground to prescription if necessary, are the without-which-not of beach going. Now even contact lenses, it's nice to know, can be made up particularly for the sun. When glasses are off—for tanning purposes—squares of tissue folded to fit the eyes protect the thin skin of the lids. (On windy days, substitute herbal eye pads which have more staying power.) Finally, when the eyes are shut tight and the sense of sight abruptly turned off, it's restful to rev up another sense, hearing, with gentle sounds from a small transistor radio.

For a check list
of sun screens and sun blocks—

cream or lotion variety—
see page 64

Ode

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Perfume $22, $40, $75.

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CAROLINE, CAMPÉ

(Continued from page 137)

may put your soul once he has caught it? She was a Protestant. yes. but who knows?) : interviews with *gros blancs* at the United States Embassy, depositing a huge file of documents at a Haitian official ministry where the clerks slept fitfully behind their electric fans—all this chop-chop busy-work displeased her.

Her birth certificate stated, in the grand official phrase, "*Père: Cultivateur Inconnu.*" She knew her father, but out of malice her mother had refused to give the census keeper the name of the "unknown farmer" who had flung her to earth after a Saturday night *bamboche*. In the Haitian countryside, where a marriage costs more gourdes than a man is likely to see in a year, few weddings are performed although stable families are common.

During her farewell visit to her mother, a basket of bananas fell on her head. *Mauvais augure!* She had a dream of death. She had headaches.

"Are you sure you want to come with us, Caroline?"

"It is too late now."

"Caroline, you are always free to change your mind—."

"But I have already decided, *Monsieur*. I have promised. Have confidence."

We hoped that we would know Caroline in Detroit as we thought we did in Port-au-Prince. We counted on her steady kindness, and ignored the Haitian warning that every servant will change the Master to a lizard when his chance comes. We committed ourselves, having the courage of our hesitations.

One evening a group of Caroline's friends gathered in the yard below the balcony of our house. Formally overdressed they mostly were, watching and watching, shifting occasionally in the castoff, unlaced shoes too small for their feet. One had brought a goat and kept his hand on the stunted horns. There were whispers, consultations, brief exchanges, and then long silences while they leaned against the wall of the charcoal kitchen and smoked cigarettes bought one at a time in the *boutique* down the road. I did not see the bottle of *clairin* that must have circulated among them, but soon a song went up, thin and yawping first, their chanting and swaying calling upon Caroline to dance for them.

Until, at last, she broke free from the man who held her two hands and shivered into the first slow, then faster hippings and jerks of the congo, rolling her eyes and turning her body to each man in turn, finally leaping until the sweat poured down her face, the stain on her dress spreading, her gaze wild, lost, abstracted from her body:

Carolina-cao,
I dance the Congo till I hurt all over, yes!
I dance the Congo till I hurt all over, yes, O!
I'm a black negro with little enraged eyes.

The next day she seemed quiet and decided again, the headache gone and the dreams resolved. She listened again and again to our elder daughter's explanations about America. No mosquitoes! No lizards! No donkeys! Ice cream! Glass windows everywhere! Snow!

"Snow, *oui?*"

"Snow, Caroline—how do you say snow in French, Daddy?"

"*La neige.*"

"*La neige,* Caroline!"

"*Neige? Neige?*" The word spoke for a myth less real than the names of the gods, Papa Legba, Maitr' Carrefour—we believe in the guardian of the crossroads without seeing him, unless we are Protestants. . . .

On the morning of our departure by Pan American flight to Miami, Caroline suggested taking a chicken and a basket of bread and fruit to eat on the way. Alois gave her a rope sack of fine Madame Francis mangoes. We left our friends and the fruit at the airport. I felt Caroline's thoughts clinging to the food and drink of Haiti as we circled low and then flew abruptly away from this antique little island, sun-ridden and mountainous, where Columbus once waded ashore and thought himself in splendid India.

* * *

Haiti Chérie
When in white man's land,
(Continued on page 172)

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CAROLINE, CAMPÉ

(Continued from page 171)

the wind gives you the shivers,

And all day long you must breathe coal smoke . . .

You don't see the sun, the sky is in mourning—

And six months long the trees have no leaves.

In my land, I have a sun to give warmth

And all the year, a little tree for shade

In Haiti, in Haiti . . .

This graceful merengue, a delicate plaint which contrasts the joy of Haiti's sky, sun, and people with the heavy emptiness of the strangers' places, often accompanied our thoughts during the next months. Our year-old tans yellowing, we returned stiffly, swaddled, newborn to the industrial world.

It was not easy for any of us. Caroline, the October day done, took to hiding on the attic stairway, humming to herself in the dark, saying when we asked if she wanted anything, "No, no, nothing." She no longer sang or danced with the children. Her step in her new shoes was heavy; her smile disappeared before the perversities of machines, and the hang of her body expressed defeat before the judgment of washing machines, Mixmasters, vacuum cleaners, all those blind invaders of her domain. She must have dreamed of violation by motors. Even bedsprings were a betrayal of the honest straw mats upon which she had always slept an honest Haitian sleep. The springs gave her a misery which could only be eased by scrubbing her skin with turpentine. The turpentine lacked the best qualities of Haitan turpentine.

"Please tell us what's the matter. Caroline."

"I had a dream about my death in America. I saw strangers dancing on my grave. There is nothing the matter."

This was crisis. Enrolled in a school to learn English, she attended because we expected it, but she did not copy the lessons in her notebook or study the texts: "John is an American citizen. He has a radio, an automobile, a stove, a refrigerator, a . . ." She listened to our explanations about America, but stopped asking questions. At first she stared out the window at the strange angles of an American city, all perpendicular and horizontal and ninety-degree jut; then she lost interest. She fell so silent in her ways that the children almost stopped speaking French. Her words to them were listless commands—that was all. She sat in a corner with her knees drawn up and a poultice of damp coffee grounds wrapped in a cloth on her head.

She nodded her head, confirmed. Exactly like Sherwin-Williams turpentine, Maxwell House coffee did not know how to draw out evil. The Haitian bean, roasted with brown sugar, was skilled in the matter.

We knew that she had to reconstruct a society for herself or be lost in disorder. Her difficulties were almost unique. The various groups set up by social work agencies for the Americanization of foreigners are oriented about European ways and peoples. She came of a tradition shared by not more than a handful of people outside Haiti—African and colonial France stewing together for hundreds of years on an isolated Caribbean island. Her fellow immigrants were as far from Caroline as any birthright American could be.

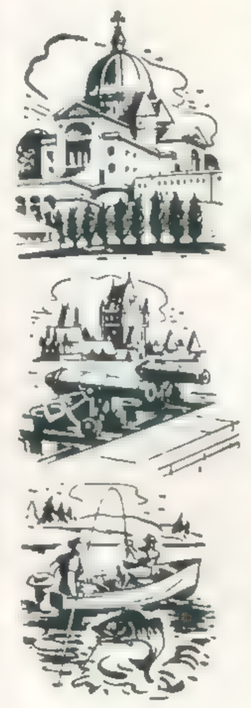
Even our children were altered toward her. Her stupor infected them with resentment. They pretended not to understand French and Creole: a way of talk which was the way to get along in Haiti was now, as they infallibly sensed, a language which did not do work and the language of weakness. There is a natural cruelty in the child faced by weakness.

One day, Judy, our younger daughter, playfully annoyed with me and eager to tease, watched me slyly, inventing some grand insult. Finally, cocking her head and carefully studying us all, she said and translated at once: "Daddy, *ou même pas parlé Anglais.* You can't even speak English!"

Caroline burst into tears. They rolled and rolled down her cheeks and she refused comforting; she sat on her bed and

(Continued on page 173)

Bienvenus
à Québec

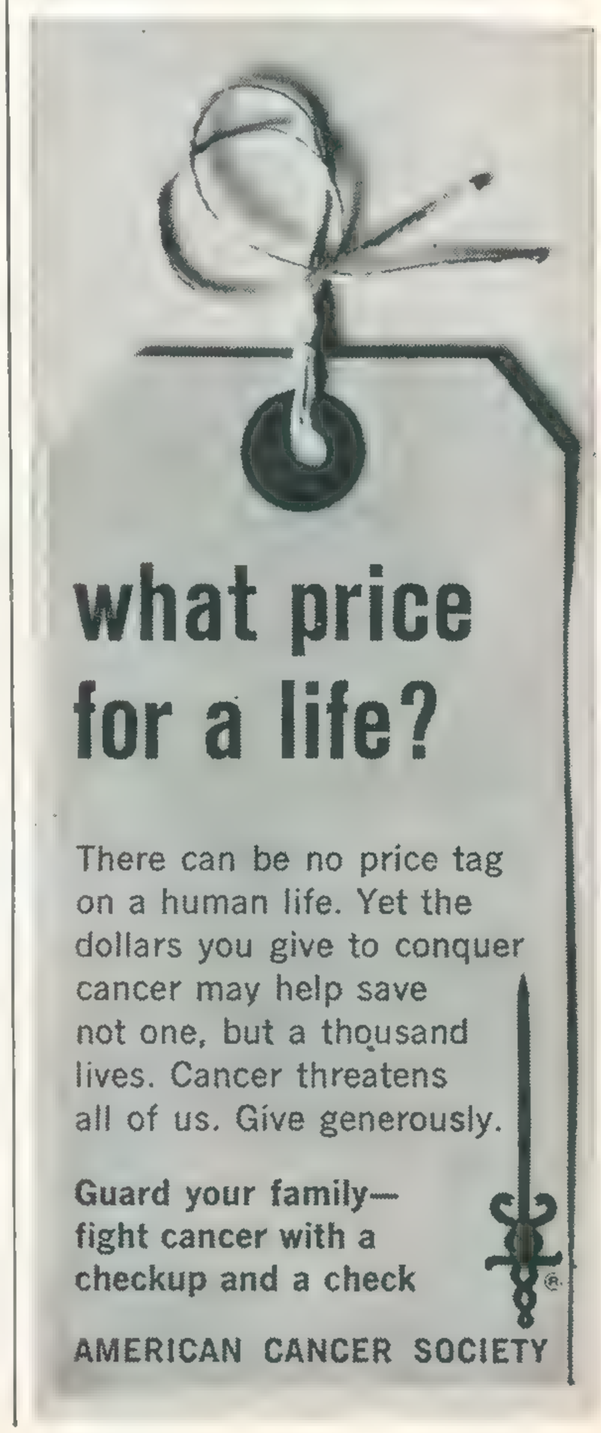


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LA PROVINCE DE
Québec





CAROLINE, CAMPÉ

(Continued from page 172)

bawled. The contempt of these children was the bottom of her sorrow. She was ceasing to be a person. She wanted to die.

The silence that followed was more ominous than the abrupt hush of the vodoun drums on All Souls' Eve. When the *guédé* comes down, he may be a bad one. We wanted to hurry, but could only wait.

Instead of the *guédé*, a few days later came the moment to reveal the 1955 automobiles—an event greeted like the second coming in Detroit, which is a place where men calculate the length of the wheelbase of a woman before they look at her legs. Fin-intoxicated, credit-ridden, mad with hope and bursting with pride, Detroit has a deeper faith in the power of model change-over than a Haitian peasant has in the efficacy of rapid dodging to discourage the nearsighted devils at a funeral. Advertising can overcome sales resistance, just as a shrill and passionate chanting of *Gede Z'Arraignée*, The Spider Spirit, can deafen the spirit of death:

Gede Zarien, woi woi,
Gede Zarien, woi woi,
Gede Zarien, yo fe complot pou yo touye moin,
Woi, woi.

Nowadays you can tell a man by the car he keeps, woi woi.
They'll take the Cadillac tonight, woi woi.
Constant-action electric windshield wipers, O!
Woi, woi.

The skies were illuminated by searchlights sweeping back and forth, challenged only by the immobile stars. Bands and sound trucks spread the news on earth. Tom McGinty's Chevrolet and Pulaski Pontiac bloomed celebrationally with free ginger ale in paper cups and cookies and lotteries and contests and trade-ins and free automobiles and double-your-money-back, all the vodoun fantasy of Detroit's fervid holy-rolling religion.

We thought Caroline might be distracted from her downward-tangling reverie. We took her with us to the vernissage of the new Chevrolet. There were music, food, drink, and gaiety. The hot-rodders in their leather Brando jackets or private-eye trench coats jumped in and out of the Corvette and the convertibles: they might recall to her the zazous of Port-au-Prince. She needed to be shaken, it seemed.

Standing in line for our free doughnuts while the searchlights revolved outside and the piped rock-and-roll music warmed us, we smiled and nodded at the pink salesmen with their pink carnations. They smiled and nodded. Eat up! Have another! The music zoomed and the firecrackers boomed. Everyone smiled at everyone. This might shake her, yes, but smile and raucous was not what she needed. This whirl in the wash of America, whirling her away from the dream of her island, put her dry and still more distant within a vacant retreat. The shuffle of her walk and the stumbling of her speech signalled that here was a soul no longer friendly with itself. We remembered the smug moralizing of the Haitian elite: "You have no right to remove the poor thing from the little world in which she is content."

Clearly it was not a question of happiness now: she was not herself, she was diminished. she was no longer Caroline. Once, in Haiti, where she had often talked of the life of a peasant girl, she told us of being lost and chased by dogs down a mountain path. At least she was Caroline when she ran. Her terror was a part of her self.

Now, in a world of patterns and machinery, she gave up her wits and stumbled without good sense. Creole wisdom says: When you do not understand, everything is greater than you. She drank her ginger ale because I put the cup in her hand. "Caroline!"

"You spoke to me, *Monsieur?*"

Because an obedient girl, she tried to reply. After all, even the Haitian peasant knows that if you sleep on a mat, you should not speak evil of it.

* * *

In the crowd my wife recog-

(Continued on page 175)



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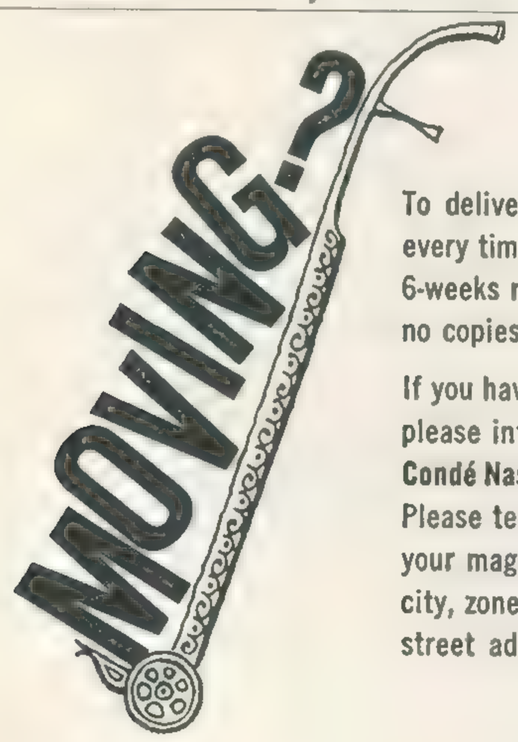
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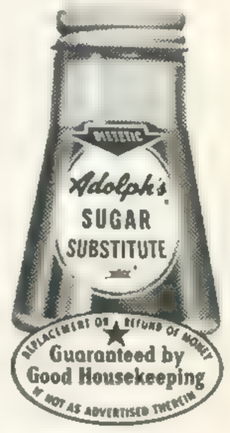
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CAROLINE, CAMPÉ

(Continued from page 173)

nized the baby sitter of a friend, Annalee, a childless woman with an immense child of a husband who drove her to work in his prewar Plymouth. Like everyone else, they were ritually astounded by the new Chevrolet. We greeted them and introduced them to Caroline.

They were delighted and flabbergasted. "And she don't speak English?" Annalee asked in a soft southern voice tempered by a dozen Detroit winters. "Poor child, don't she know any friends? Don't she ever have no company?"

No, no, not yet.

"Might she could go riding with us sometimes?" Annalee's husband asked. "We will take good care of her. We ain't even got the fluid drive yet, but—"

"Shush, man, that's no way to talk to a girl who speaks French."

And when we explained to Caroline, she was willing—not yet smiling her fine smile, of course, not yet admitting the intelligence of pleasure. We translated for her and she said *oui*. "To nod your head won't break your neck." Yes, she could go with them that very day. Our last view of them for the evening was of the intimate giggling and shoving as they marvelled over the possibilities of new ways of communication when folks do not have a language in common.

Caroline returned after midnight with a green gabardine coat which Annalee no longer needed, shoes, a purse, and white gloves.

From the next visit, with an umbrella.

From the next with nothing but a lipstick, but it was her first. Annalee had also taught her to use it well.

A few days later there was a telephone call from Annalee to ask if Caroline could spend the night. The following morning she returned with no gifts at all but the great one—eyes of clear pleasure, a lilting walk, shoulders carried high, and a few phrases in English to go with this fleshly return of her pride. She had stopped singing with the children. Now she sang once again, and learned from them the songs of the neighbourhood.

Being included in a life outside ours, partaking of the joys and troubles of a larger society, this was the secret of Caroline's renewal. So easy it was, once done; it had seemed impossible until it happened. She had been lonely with us just as the child feels isolated and betrayed within the family when he longs to voyage out into the far wide world. "I have noticed more than once," Caroline remarked, "that God made all the creatures for their own countries. This is why the cats in Haiti have so little fur." Now Annalee's favour proved to her that God had rubbed onto Caroline's silken skin the moral fuzz and fur needed to live in Detroit.

One day it happened that Annalee's husband woke from a nap to discover himself in great desire of a set of leopard-skin seat covers. This troubled him; he tossed and turned on the parlour couch. He got up, put on his shoes, and informed Annalee. She disagreed. He needed seat covers bad. She was reluctant. He was *sure* he needed them. She remained unsure, recalcitrant, in fact, a denying female. Paid for on time, each spot of leopard would come out of her hide. Patiently he reasoned with her. They would actually increase the value of the car; improving the property is not an expense, it's an investment, hear me, woman?

"No!" said Annalee.

When Annalee's husband to such an extent forgot himself during the course of their discussion that he happened to knock Annalee down, she and Caroline wept in each other's arms. Everywhere it is bitter to be a woman. Men are mad the wide world over, from Bas Peu-de-Choses to Twelfth Street. A woman brings a husband into the world only with pain and suffering.

Annalee's man remained absent from the marital foyer for three days and three nights, during which time it rained a great deal, but then the awful suspense was lifted—he returned, without seat covers. Caroline shared Annalee's womanly pride in victory. They both greeted him coolly, then fixed him some eggs sunnyside up, the way he liked them. Caro-

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CAROLINE, CAMPÉ

(Continued from page 175)

line had recommended leeches for the bruised eye; Annalee insisted upon a Rexall potion; his snack finished and some coffee to wash it down, Mr. Annalee went to get her some soda and a copy of *Down Beat* at the drugstore. He loved her with a great tenderness and always felt poorly after beating her. Mostly he was too docile to lick the salt off a pretzel without his wife's permission.

In reporting the incident, Caroline observed that American men are unlike the Haitian variety, just like the cats. She brooded with a fine anthropological restraint. "A Haitian spouse would have broken her mug," she remarked. "But who has seat covers in Haiti?"

Very often Annalee asked Caroline to spend the night. They went to church and to a dance together. They worked at outfitting for a formal party. I began to suspect, from the evidence of Caroline's finicky use of lipstick and new dangerous slippers and by the rapid transformation of her whole bearing into that of a *petite américaine*, that perhaps Annalee had a brother or cousin with a job in an automobile plant and a stripped-down rod with a Dodge motor.

That was mere fancy. It turned out to be a nine-year-old Cadillac that Annalee's cousin Jake drove when he came for Caroline. When she returned the next day she had a new song for our children, to replace "*Bateau-teau.*" It was something she had learned from study of Nat King Cole—a refrain which asked:

> Open up the doghouse, mama,
> Some cats are coming in.

We began to gather word of Caroline's immense social success. A furnace repair man who had spent the war in Europe and claimed to know languages was confronted with this miracle—a girl who could speak French better than Cab Calloway speaks English. It turned out, under strict test, that all the veteran remembered was: *Voulez-vous?* Caroline's laughter was a phenomenon which made the Caribbean island a marvellous dream for all of them. Merengue rhythm, deep play of song, teasing almond eyes —*campé, O la belle Créole!*

As to Caroline, she prefers to talk about Detroit (by which she does not mean New York) and leave Haiti to the Haitians. She performs with éclat in her citizenship classes. She chirps and eats through her English texts like a grasshopper of a graduate student. She has not yet bought the horn-rimmed glasses which she promised herself, but many necessaries come first—lace, tricky purses, a red comforter for her bed. Like a good and brave American, she even made a little speech at us to ask for a raise: "I do many things. I need many things. I am worth more money to you, *Monsieur.*"

"Are you dissatisfied, Caroline?"

"No, no," she proudly insisted, "no, but I am dissatisfied with myself that I can not buy Annalee a new umbrella for her birthday. I saw a blue one with ivory and very chic."

Revision granted. A proper American girl must possess sufficient fortune to bestow blue and ivory umbrellas upon her friends.

The visitor in the nine-year-old Cadillac now comes regularly to call for her. There is no hiding their smiles for each other, and their arms are linked before they leave the house. First he honks his gaudy klaxon, then ambles upstairs in person to hurry her, urging in a voice which he chooses to make husky. "Get stepping, Carrie-leen. Move your feet. Cam-pay, you cool cat."

She is on her way past her life with us. I see stretching before her the vista of marriage, a succession of fine used Cadillacs, and the stately rhythm of life on the arm of a husband fully equipped with increasing seniority and the hope of a new car soon. Caroline will visit the children and hear our records of Creole music and drumming, but leave to me the burden of sentimentality about Haiti Chérie, "*tou sa ou té pou moin*"—"all that you were for me." She is rapidly on her way toward becoming the most devoted sort of American, the immigrant, the new citizen.

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